The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 3, 1921 PRICE FIFTEEN CENTS

JOHN J. QUIGLEY

THE NATIONAL THEATRICAL WEEKLY

Far From Home!

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AND

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A. E. A. ENFORCING EQUITY SHOP ON ALL INDEPENDENT MANAGERS

Despite Widespread Rumors That There Is Dissension in Council Over the Issue and That It Is to Be Disregarded Society Is Going Ahead with Enforcement Plans

The officials of the Actors' Equity Association are firm in the stand they have taken for the adoption of the "Equity Shop" contracts by all managers outside of the Producing Managers' Association, despite the widespread rumors and reports to the effect that Equity intends to discard the issue because of reported dissension among the members of the Executive Council of the organization.

Judging by the present attitude of the Equity officers, from John Emerson, the president, down, the actors' union will go ahead with their present plans.

"We intend to fight this thing out if necessary," said Paul Dulzell, acting secretary of the association. "All this talk about our discarding the Equity Shop issue is obviously improbable and illogical. We have as yet found no reason to shelve our plans. On the face of it, it would be a confession of lack of confidence in our power and in our labor affiliations if we were to do any such thing."

"We are already winning our fight," continued Mr. Dulzell. "Last week one touring manager and three independent producers signed the new Equity contracts for new productions. The touring manager is Joe Weber, and the three independent managers are Carle Carleton, Ned Wayburn and the producers of the "Greenwich Village Follies."

The members of the Touring Managers' Association, which is firmly opposed to the accepting of the Equity terms, are for the most part sitting tight, awaiting the probable developments of the next few weeks. They are confident that the pressure exerted on the Equity officials by the actors made restless by lack of definite engagements will result in the calling off of the inevitable conflict by the rescinding of the Equity Shop orders at least for the coming season.

It is apparent that the entire T. M. A. will not join the Producing Managers' Association and thus avoid the fight on the issue, and as the time is rapidly approaching when these managers must either begin rehearsals of their shows or call off their programs for the coming season entirely, the opening of hostilities must come within the next few weeks.

Whatever the outcome it is not probable that the actual battle will last for any protracted period, as either the one side or the other will have to give in soon if the theatrical season is not to be sacrificed entirely.

The present differences are already adversely affecting the business as many theatres, not willing to take the chances of waiting till the end of August for possible bookings, are already changing their policies to motion pictures and vaudeville.

The longer the situation remains unsettled the worse conditions will become.

Efforts were made during the previous week to arrange a conference between the Equity officials and the members of the T. M. A., but no meeting occurred.

The Equity officials, according to report, were willing to allow the managers ten performances instead of the present eight allowed them by the Equity contract. Other similar concessions would have been offered them, but as the invitation to confer was an informal one, presented in a roundabout way, the touring managers did not accept it.

Managers and actors who are not affected by the present situation declare that matters could be easily adjusted if both the independent managers and A. E. A. would agree to arbitrate their differences.

THE WAY TO STOP AUTO THEFTS

BIRMINGHAM, Ala., Aug. 1.—Sam Parks, a member of the Maddocks-Parks Stock Company which is playing here, shot and badly injured Willie Henderson, a lad of 18, last week, as the latter was apparently attempting to steal Parks' automobile from a garage.

Parks fired with a shotgun and hit Henderson in the shoulders; he was taken to a local hospital for treatment.

Judge H. B. Abernathy fined Henderson $10, costs and twelve months' suspended sentence, and remarked to Parks, "That's the only way to stop the stealing of automobiles."

HAZEL WARNER FOR VAUDEVILLE

Hazel Warner, in whose University Avenue home Hal Reid, wealthy manufacturer, was shot five times several months ago, is rehearsing a new singing act which she will do as a single on the vaudeville stage. Miss Warner has been on the stage before.

FREE VAUDEVILLE SHOWS GIVEN

CHICAGO, Ill., Aug. 1.—The various neighborhoods of Chicago gave free outdoor vaudeville shows Friday night as the initial opening of the individual neighborhood carnivals. These carnivals were given as the preliminary opening of the Pageant of Progress, which was officially opened Saturday morning at the Municipal Pier. Special platform stages were erected throughout the city and each vaudeville program contained seven standard attractions. The stages were erected on street corners and the orchestras were seated along the curbstones. Vast throngs of visitors started to arrive in the city on Friday morning and it is thought that 1,000,000 out-of-town visitors will be in Chicago for the next fourteen days.

"MAY BLOSSOMS" POSTPONED

The opening of "May Blossoms" has been postponed until September 15th on account of the death of Ralph C. Herz, who was to have starred in the piece.

BIG AUDITORIUM FOR MEMPHIS

MEMPHIS, Tenn., July 28.—Memphis is to have the largest and most complete auditorium in the South, located on the site of the old Court House, corner of Main street and Poplar avenue. The foundation work for this structure has been under way during the past three months and will be completed by November next. The building will occupy two entire city blocks and is financed by the sale of $1,500,000 in bonds, authorized by the State Legislature; $750,000 of these bonds have already been sold and the remaining $750,000 will be sold as the work progresses. The Auditorium will have a seating capacity of 12,500, arranged so that it can be converted into smaller halls of 2,700 capacity, equipped with stage and scenery for presenting grand opera, concerts and public meetings, gatherings, etc. Portions of the ground floor will be occupied by the city market and city and county offices.

"MERRY WIDOW" REHEARSING

The rehearsals for Henry W. Savage's revival of "The Merry Widow" were started this week. The leading female role will be sung by Mme. Lydia Lipkowska, formerly a prima donna with the Metropolitan Opera Company.

There has been much speculation as to who would be engaged for the role played by Donald Brian in the original production, where he scored his first big success. It was thought that Brian would be engaged to appear again in his old role, but all these rumors have been set aside by the engagement of F. Pasch, a Viennese tenor, who has gained an enviable reputation on the other side in light and heavy opera. The show will open at the Knickerbocker Theatre on Labor Day, September 5th.

MANAGER SLASHES WRISTS

Joseph M. Spears, well-known theatrical man, who last season was associated with George M. Cohan, managing the "Acquittal" company, was removed to Bellevue Hospital on Monday of this week from his rooms at the Langwell Hotel. At the hospital it was reported that Spears had attempted to commit suicide by slashing his wrists. His condition was not considered serious, and he was removed to his home after being treated for "lacerations of the tendons of the right arm."

E. E. LONG NEW GLOBE MANAGER

E. Edward Long, for the past sixteen years associated with the Shubert interests, has been appointed manager of the Globe Theatre by Charles B. Dillingham. Long, who left the Shuberts last season, has been in Europe for several months, and on his return associated himself with Tex Rickard. He joined the Dillingham staff on Monday of this week, succeeding Major Hadden.

EXHIBITION RIDER INJURED

CHICAGO, Ill., Aug. 1.—Eloise Hastings, of Pendleton, Oregon, who has been taking part in the cowboy exhibition being held on the lake front, was seriously injured when she was thrown from her horse. She was taken to the American Theatrical Hospital where it was discovered that she had fractured her collar bone.

"SONNY" SCORES BIG SUCCESS

STAMFORD, Conn., Aug. 1.—"Sonny," George V. Hobart's melody play with melodies by Raymond Hubbell, was presented by the Selwyns on Friday night. The consensus of opinion among theatrical folk from New York who attended the play's premiere is that it will be one of the season's biggest successes. In addition to a good clear plot, there are several catchy songs that seem destined to become unusually popular.

The show introduces incidents somewhat connected with the late war, nevertheless it could hardly be called a "war play," because the characters are all together different and do not have the lines specialized in by the many by-products of the World War.

Charlie Crosby of Pelham Manor goes overseas as a healthy American boy should, and Joe Marden sells out his garage business in Granby, Mich., and becomes enrolled in a replacement outfit used to fill up the gaps made by casualties in that of which Crosby was a member. The young men become greatly attached to each other. They resemble each other so closely that their comrades are puzzled. When Charlie is fatally wounded by a shell that also inflicts a slight wound upon Joe, he prevails upon Joe to exchange identification tags and return under the name of Charles Crosby so that a blind mother's heart may not be broken. The complications that arise, furnish a great amount of comedy, as well as some pathos. The strongest part of the work, from a dramatic point of view, and one which shows a delicate and masterful touch of the author, is that in which it is revealed how the mother penetrated the secret, and made it known only at a critical time. She had learned that Joe was one of her twin sons that had been washed ashore on Lake Michigan as the only survivor of a wreck in which the father had perished, and adopted by a good couple who educated him and gave him a start in life.

There are several charming love scenes, and enough genuine humor to keep the audience smiling most all of the time. One of the scenes shows the deck of a homeward bound transport, and, like other good scenes furnished opportunities for the introduction of many songs and dances, which went over to numerous encores. The play was prolonged to nearly four hours which gave the author a good excuse for not making a speech, when he appeared after numerous and insistent calls. Mr. Hobart, who staged the play, is to be congratulated for a play that moves along smoothly and is clean throughout. He was impressed with the necessity of shortening the play, which means many good things will have to be cut.

The Selwyns have supplied a capable cast. Earnest Glendening and Russell Medcraft are well known to theatre goers, as is Florence Shirley whose role is that of a daughter of a modern Pecksniff, and Georgie Lawrence who appears this time as a superior sort of servant. Emma Dunn is effective as the blind mother; Mable Withee in the role of a Red Cross nurse who weds the hero is equally good. Carl Randall's role is similar to those he has been seen in before and Mr. Medcraft and Miss Dunn perform graceful dances.

The piece comes into New York next week.

THEATRE MEN CALL MEETING TO TAKE UP STAGE HAND TROUBLES

Representatives of Managers and Owners Seek Means to Combat Union Demands Which Are Declared to Be Impossible to Meet

Representatives of all the theatrical managers and theatre owners' organizations will hold a meeting this month in New York to discuss methods of combating the demands of the stage hands' unions, which are declared to be impossible to meet.

The meeting held last week by a committee of the Touring Managers' Association and officials of the International Alliance of Stage Employees was unproductive of definite results, although assurance was given the managers by President Lemke of the union that the wage scale this next season would be no higher than last season.

The proposed conference between the theatrical managers and theatre owners would undoubtedly result in the presenting of a united front against the stage hands' union. The theatre managers would be invited to attend because of the unreasonable demands made upon them by the local unions in their respective towns.

The out-of-town theatre manager is helpless against the demands made upon him by his local stage hands' union, judging from numerous letters received by Gus Hill in reply to the appeal he recently sent broadcast to theatre owners throughout the country urging them to oppose the unions.

Many theatre owners throughout the country state that the demands made on them by the stage hands are without precedent. As the International Alliance of Stage Employes do not set a uniform wage scale for the entire country, each local union makes its own rulings and sets its own wage scale. On this account the terms vary.

In many cities the stage hands demand two days' pay for one day's work in the combination houses that do not run shows more than once or twice a week. In others three days' pay is asked for one day's work.

These stage hands, in cities where there is a vaudeville house which runs all week, often work in the vaudeville theatre and double up by working in the combination house. In other cities the stage hands are regularly employed at other work, and at the combination houses when shows are played.

So heavy are their demands that many theatres have decided to show pictures only this year.

One combination house in a Pennsylvania city with a population of about 60,000, which had shows booked the last two weeks in August and in September, has canceled these shows and will show pictures only until October because of the attitude of the stage hands. The manager of this house is doing this in an effort to show the stage hands that he cannot be coerced. He asserts that if necessary he will show only pictures all season. This town is a particularly good show town and its loss to the one and two-night stand shows will be felt by all those shows that ordinarily play the town.

Most of the theatre owners who have written in to Gus Hill's office state that they would be glad to join any organization having for its motive a concerted attack on the closed shop. If the meeting proposed by the New York managers takes place there will undoubtedly be a strong representation of theatre owners and managers to present their side of the matter.

The conference, if properly organized, could demand that the stage hands' union treat with them as a unit. Any such procedure would be of unquestioned worth to everyone represented.

NEW "HIP" SHOW OPENS SEPT. 3RD

Charles Dillingham will open the Hippodrome on September 3rd with a new revue called "Get Together." A fifty per cent reduction in admission prices will be in effect. $1.50 will be the top price in the evenings, and $1.00 at matinees. The balcony prices at the matinees will be fifty cents and twenty-five cents.

Fokine and Fokina will present a new ballet staged by Michael Fokine. The huge tank will be used as an ice skating rink, and a troupe of American and European dancers, headed by Charlotte, will appear in a new ice ballet by Hugo Barteushek from the Admiral's Palace in Berlin.

Bert Levy, the artist; the Three Bobs from Belgium; Moran, the French comedian; Ferry Conwey, the Tyrolean clown; Marceline; the Kaeths, from Holland; the Graf Trio from Austria and other imported acts will appear in the new show.

A feature motion picture, which will be changed at intervals, will also be presented along with the big show.

"Get Together" will go into rehearsal on August 8th.

RUTH GARLAND IN HOSPITAL

BOSTON, Mass., Aug. 1.—Ruth Garland, who played in the vaudeville sketch, "Profiteering," was operated on for tonsilitis in the Naval Hospital in Washington recently, and was removed to the Deaconess Hospital in Boston last week. In the operation it was found necessary to take several stitches in her throat to stop the flow of blood, and it will be necessary to perform another operation, as one of the stitches has in some way affected her vocal cords, and Miss Garland is unable to use her voice.

Miss Garland has been forced to cancel her theatrical contract.

"MASK OF HAMLET" FOR PRINCESS

Ario Flamma, who for the past ten years has been the most popular writer of one act plays in Italy, will have his first long play produced in English in New York within the next few weeks. "The Mask of Hamlet," as it is titled, is announced to open at the Princess on August 22nd under the management of the Excelsior Dramatic Company of which Flamma is director.

Unlike the one act plays by Flamma, which have treated of Sicilian life or have been of a symbolic nature, similar to the work of Maeterlinck, "The Mask of Hamlet" is a drama of American life based upon the bomb tragedy in Wall street. Flamma is backed by a group of prominent Italians, who have faith in him and believe that his work is peculiarly adapted to the American stage. They have organized the Excelsior Dramatic Company under his management to exploit his work.

Among his backers the announcement names Enrico Caruso, F. La Guardia, Judge Freschi, State Senator Cotillo, Mme. Galli Curci, Bonci, Tita Ruffo, Marinuzzi and Montemezzo, besides Cav. A. Ferrari, of Chicago, and members of the Italian Chamber of Commerce of Chicago.

E. F. CARRUTHERS MARRIES

CHICAGO, Ill., Aug. 1.—Edward F. Carruthers, head of the United Fairs Booking Association and president of the Showmen's League of America, was married Friday in this city to Miss Gertrude White, daughter of Mr. and Mrs. George B. White, 434 Diversey Driveway. The marriage was performed in the Drake Hotel and was witnessed by many of Carruthers' professional friends. The pair left immediately on their honeymoon, which will be spent visiting various Canadian cities. The Rev. E. A. Van Nuys officiated.

CONJURERS IN CONVENTION

The National Conjurers' Association held its eleventh annual convention here last week and was attended by a large number of delegates from all parts of the United States and Canada.

Those elected to office for the ensuing year are Frederick M. Shubert, president; Charles J. Hagen, vice-president; Elmer M. Applegit, secretary; Harry N. Linaberry, treasurer; Robert H. El Roy, senior warden; Albert Guissart, junior warden, and Louis Goodman, secretary and legal adviser.

On Saturday night, the last of the convention, a show was given in the auditorium at 109 West 54th St. at which time William Meyenberg did some excellent contortion work, Dorny presented "Painless Magic," getting many laughs with his naive remarks and applause for his clever manipulations and original "Thumb Trick."

Jack O'Melia entertained with stories, Murray and Estelle produced hundreds of real flowers while tied in a previously examined cabinet, Lewellyn Goodman, a ventriloquist caused considerable laughter with his witty sallies and approbation through his labial control.

Carl Rosini, the famous illusionist and vaudeville headliner, did the "Thumb Tie," using four rings and showed himself not only an adept, but a master at the trick.

Fred M. Schubert did some excellent card tricks, after which Professor Lowery, who has been a club magician for 55 years, showed considerable digital dexterity and manipulative ability despite the fact that Prof. George Wagner and the Great Blackstone endeavored to center the attention to the aisle with his "Put and Take" trick. It didn't take Professor Lowery very long, however, to "Take" Blackstone's thunder away, and "Put" him in his place amidst much laughter all around.

Daisy White, "The Red-Headed Singer," showed considerable vocal volume and depth of tone as she sympathetically rendered a number of solos to the keen appreciation and audibly demonstrated approbation of the auditors.

The show would not have been complete without the effervescent humor, pleasing personality, and undeniable thaumaturgic skill of the witty Frank Ducrot, who presented some of Hornman's latest effects as he concluded one of the very best entertainments ever given by the association.

Among others present were Herman Belifante, Dr. Elmer A. Bridges, Simon Cattlow, Werner Dornfeld, Jack Dulberg, Charles Foster Fenner, Jean Irving, Jay Esseff, Kajiyama, Harry B. Linaberry, Will Meyerberg, Walter Majeska, Charles Joseph Hagen, John J. McManus, Lewis Schwartz Satchell, and M. L. Schieck.

TICKET SPECULATORS PLEAD

Ten ticket speculators against whom information were filed by John E. Joyce, Assistant United States Attorney, charging them with failing to file with the Collector of Internal Revenue monthly reports of their business, appeared last week before Judge William B. Sheppard and entered pleas of not guilty. They were given until August 8 to demur or take any other action they consider proper for their defence.

Those who pleaded were: David Warfield, Equity Ticket Office; Arthur B. Lemmon, doing business as the General Ticket Company; Leo Newman, Harold S. Brown, the Jacobs Opera and Theatre Ticket Office; Louis Cohen, Edward Alexander, Broadway Theatre Ticket Office and the Arrow Ticket Office.

HOCKY AND GREEN PRODUCING

Milton Hocky and Howard J. Green, who have been active as vaudeville authors, are entering the two-a-day producing field this season when they put the following acts into rehearsal next week: "Their Wedding Night," (two people, playlet); "Husbands Vs. Wives" (five people, playlet); "Mary's Lambs," (three people, playlet). Last season their producing ventures extended to Kennedy and Berle, now playing the Keith theatres, and The Minstrel Monarchs, produced in conjunction with James Madison.

"GENTLEMAN JACK" SUES FOR $100,000

John Rostacher, also known as "Gentleman" Jack O'Brien, who has appeared in vaudeville, started a $100,000 suit, charging libel, against Joseph H. Hagan, known as "Philadelphia" Jack O'Brien, the well-known former pugilist at present manager and director of the Madison Square Garden Health Athletic Institute, last week in the Supreme Court.

Rostacher, who is represented in the action by James A. Timony, of No. 1170 Broadway, alleges that he was injured in the amount he is suing for through the publication and circulation of statements made by "Phil." Jack O'Brien that he was an "imposter," "counterfeit" and "not genuine." These statements, alleges Rostacher, have kept him from obtaining theatrical engagements and employment as a boxer and physical culture director and writer.

Rostacher sets forth in his complaint the statement that he has been engaged for the past twenty years as a professional boxer, athlete and actor in all the principal cities and states of the United States, Canada and Europe under the name of "Gentleman" Jack O'Brien. He also says that during the past twelve years he has appeared in all the principal theatres in the different cities and states of the United States and Canada as an actor and monologist, "and as a result of such performances has gained fame as an actor and monologist."

He also alleges that as a result of the writing of newspaper articles on health culture he has gained fame as an expert in this line.

All the fame, reputation for honesty, fair dealing and ability that he had thus acquired, says Rostacher, was injured by the actions of "Philadelphia" Jack O'Brien during the months of May, June and July, 1921, in "contriving wickedly and maliciously to injure, blacken and defame his good name, fame, reputation and credit and to hold him up as an object of hatred, ridicule and contempt" as an "imposter, a hypocrite, a fraud and a deceiver," thus depriving him of his employment as an actor.

"CHICAGO" TO BE LARGEST HOUSE

CHICAGO, Ill., Aug. 1.—Several times in the past year an announcement has been sent broadcast that a local theatre would be opened here christened after the city. When the Selwyns acquired the property at Lake and Dearborn streets it was given out that one of the theatres would be named the Chicago. Prior to the opening and the naming of the New Apollo, it was announced that the New Woods' house would be named the Chicago. All the plans fell through. Now Balaban & Katz comes forward with the announcement that their latest theatre, nearing completion at State and Lake Streets will be known as The Chicago Theatre. This playhouse, if named the Chicago, will be the sixth successive playhouse to bear the name of the city. The first Chicago was located at 10 South Dearborn Street. The second stood near the site on which now stands the New Apollo. Following this the name descended to what is now known as The Olympic Theatre. Later the Chicago Opera House carried the name. The last known to be called The Chicago, was the old William Morris American Music Hall, which is now known as the Ayran Grotto.

The new Balaban & Katz's Chicago Theatre will be the largest in the world, having a seating capacity, which is said to be near 5,500. It will open its doors this fall.

JOHN J. QUIGLEY

John J. Quigley, who is pictured on the front page of this issue, has been known for some years as an independent New England booking agent. He has provided talent for numerous theatres and parks in the Northeastern States with great success. His headquarters are in Boston, with a branch office in New York.

GRAND RAPIDS TO SEE "TIP TOP"

Fred Stone's production, "Tip Top," is to play a three-night engagement in Grand Rapids, Mich., prior to its opening in Chicago on August 7.

SMALL SHOWS HIT HARD BY BIG SLUMP IN WEST AND SOUTH

Hundreds of Stock, Tent and Repertoire Shows Forced to Close —Business Slump and Intense Heat the Cause— Next Year to See but Few

CHICAGO, Aug. 1.—The small stock companies, tent and "rep" shows that cover the Southern, Central and Western States each summer have had a difficult time of it this season, due not only to the general business depression but also in a large measure to the excessive heat, and long droughts experienced in the rural districts.

Over 250 of these companies set out from Chicago this Spring, most of them to tour the Southern and Southwestern states. Many of these shows closed earlier in the summer, aware of the serious conditions. Now these shows are closing every week, and it is doubtful if half of the original number are still playing.

Not only have business conditions and weather been bad for the tent, stock and "rep" shows, but they have also had to contend in a great many instances with excessively high license fees imposed upon them by antagonistic officials in various towns. The tradespeople in a great many towns are resentful of these shows coming into town, and have induced their community officials to set prohibitive license fees on the traveling shows.

The Chautauquas have also had a great deal to do with the hardships experienced by the small traveling troupes. The Chautauquas play a town with the co-operation of the local tradespeople and churches, and consequently this competition has hurt the independent shows to a great extent, especially as the Chautauquas are now presenting dramatic entertainments.

In the South the traveling troupes have suffered especially. The agricultural districts in the South have been probably the hardest hit by the wave of depression that has covered the country, and naturally the shows come in for their share of the poor conditions. A number of "rep" shows playing the South have been stranded and members of the companies have had to beat their way back to Chicago as best they can.

The territory open to the "rep" shows is constantly becoming smaller. Many towns that in the past have been of the type visited by these shows have increased so much in population during the years of the war that they have been able to support local theatres, mostly motion picture houses, and consequently the "rep" shows have suffered.

This is especially true of the purely farming settlements, where the farmer now goes to the nearest large town in his automobile when he wants to see a show or picture.

It is freely predicted by persons engaged in the traveling stock and tent show business that next summer will see fewer of this class of shows going out.

CHORUS GIRL WINS LEGAL POINT

Dixie Esmond, the "Go To Church" chorus girl who is suing George H. Perkins, a wealthy broker of No. 50 Broad street, for alleged breach of promise, won a point in her suit last week when Supreme Court Justice Finch granted a motion on her behalf to vacate an order of examination granted against her in the action. She charges in her suit that Perkins failed to fulfill his promises to marry her.

Mr. Perkins filed an affidavit in which he opposed the order to vacate and declared that the plaintiff's real name, according to his information and belief, is Mabel Roberts Bell and that she lives in Boston. He alleges that she pleaded guilty in the Municipal Court in that city in June, 1916, to a charge of being an idle and disorderly person.

Dixie Esmond denied that she made her home in Boston, and asserted that she lives at the Hotel Vendig in this city and has lived there for the past two years. Her parents, she said, live in Boston and she visits them at every opportunity. Perkins, however, declared that this is a sham, saying that Miss Esmond is now working as a cabaret singer in a dance hall in Nantasket, a suburb of Boston.

WANTS $1,000 A WEEK ALIMONY

Mrs. Laurel E. Small, wife of Edward Small, a motion picture promoter of No. 1493 Broadway, commenced a suit last week for separation, in which she asks for $1,000 a week alimony and $10,000 counsel fees.

Small, who is president of Edward Small, Inc., and of the Arctic Studios in Port Hudson, N. Y., is said to be out of the city by the employees in his office, and will not return for several weeks.

Mrs. Small recently obtained an order for $50 a week against Small in the Domestic Relations Court, but she asserts that she has had a great deal of trouble in getting this amount. She says that her husband makes $18,000 a week from enterprises she started for him.

Mrs. Small said last week that she had nursed Small through a serious illness before she married him, and that he induced her to marry him. She married Small in December, 1912, in Danielson, Conn. Mrs. Small complains that her husband deserted her two years ago.

JACK HANLEY SUES ZIEGFELD

Florenz Ziegfeld, Jr., was sued last week by Jack Hanley, the juggling comedian, for $8,000, charged with breach of contract. Hanley, who is represented in the action by Charles Kahn, of the law firm of Hess & Kahn, alleges that Ziegfeld contracted with him to give him fifty-two weeks of consecutive work at the salary of $250 a week, but employed him only twenty weeks. The $8,000 represents the remaining thirty-two weeks of the contract period.

Hanley appeared in the last "Frolic" on the New Amsterdam Roof, which closed recently. He claims that he has at all times been ready and willing to fulfill his contractural obligations since the "Frolic" closed, but that Ziegfeld has broken the terms of the contract.

IRENE CASTLE IN HOSPITAL

Mrs. Robert E. Treman, the former Irene Castle and widow of Vernon Castle, dancer and aviator, who was killed in a Texas airplane collision, was taken to the Women's Hospital, 141 West 109th Street, Monday afternoon.

While the nature of her ailment could not be learned at the hospital, a story is current on Broadway to the effect that, while acting for a melodrama motion picture at Englewood, N. J., she was seized by an over-zealous fellow player and "nearly choked."

Mr. and Mrs. Treman, who are residents of Ithaca, N. Y., had been friends for many years and were married two years ago.

HART HAS DETECTIVE ARRESTED

The efforts of Mrs. Max Hart, formerly known on the stage as Madge Fox, to secure evidence against her husband, Max Hart, the booking agent, in her divorce suit, resulted in the arrest of Louis Hart, a private detective, on a charge of burglary, brought by Max Hart last week. The detective, who is no relation to the booking agent or his wife, was arrested in Douglaston Manor, the home of Max Hart, who claimed that the detective had broken into the house. With the detective, at the time of arrest, was Mrs. Hart.

In the Long Island City Police Court the detective was placed on parole, pending the hearing of the case which will be held this week.

MARCUS CREW IN BATTLE

The stage crew of the Marcus show, together with the teamster and baggage handlers engaged to move the show to Hoboken early Saturday morning, are bearing many marks as the result of a battle fought in the Jersey railroad yards.

The show equipment was being loaded on the cars in the dim light of early morning when suddenly from behind the cars a half-dozen men appeared and attacked the Marcus men with fists, clubs and stones. The battle raged for several minutes before the show crew learned what it was all about, but finally during a lull in the fight the cause was revealed.

On the top of the wagon load of trunks was one belonging to an act that last season was with the Dave Marion show. The trunks bore the label of the Marion attraction which, as every one knows, is a burlesque show. As the wagon went through the streets the label attracted the attention of union sympathizers. The show was spotted as a burlesque attraction, and burlesque as all the show world knows has declared a policy of open shop. When the wagon reached the railroad yards and the work of loading the show started the reception committee arrived and the battle was on.

It was only after both sides were well banged-up that the attacking party learned that the show was not a burlesque attraction at all and that the fight was all a mistake.

CARES FOR SICK GIRL

CLEVELAND, Ohio, Aug. 1.—Margaret De Laurey, a member of the "Good Morning Judge" company which played here recently, is ill and in care of the Cleveland Humane Society.

This organization called John F. Royal, manager of B. F. Keith's Hippodrome, and informed him of her condition. She was stranded and without friends.

Mr. Royal, although he had never seen or previously heard of the girl, immediately gave orders that she was to be given the best of care and treatment and all bills sent to him.

FIELDS' MINSTRELS OPEN

NEWCASTLE, Pa., Aug. 1.—Al. G. Field's minstrels opened its thirty-fifth season here tonight to capacity business with the best production of its career. Newcastle theatregoers found it much to their liking, and the critics gave their hearty endorsement. The current production excels in its music and the novel skits which characterize its olio and afterpiece, and the big first part is most pretentious and the show outshines any of the previous offerings of this organization.

LILIAN FITZGERALD

Just closed a summer tour of the Keith New York houses. Arranged by those competent agents **ROSE AND CURTIS.** After completing 81 weeks with Ed. Wynn's Carnival procured by that able representative and great manager, the only **MAX HART.**

BILLY GRIFFITHS pleasing the audience and me at the piano.

WEBER USING EQUITY CONTRACTS

Equity contracts with the "Equity Shop" clause in them are being signed by Joe Weber for his musical show, "Honey Dew," which opens on the road the middle of September. Weber is giving these contracts to some chorus girls, but most of his principals are Equity members, signed on long-term contracts from last year.

Weber joined the Touring Managers' Association the previous week, being the sole New York producer in that organization. As the T. M. A. requires that none of its members agree to the Actors' Equity Associations' present terms, Weber's signing of Equity contracts presents a peculiar situation. It is understood that the T. M. A. officials will investigate Weber's status on this subject.

Weber's having most of his cast signed up before the Equity Shop rulings went into effect, it was presumed that the A. E. A. would not enforce its terms on him. His signing of the new form of contracts, however, puts matters in a rather complicated position, as it is understood that he has also several non-Equity actors signed.

ASK FOR FILM TAX REPEAL

WASHINGTON, Aug. 1.—A delegation of motion picture producers and exhibitors, headed by William A. Brady, president of the National Association of the Motion Picture Industry, appeared before the House Ways and Means Committee and urged the members of the committee to repeal the present taxes on film and on theatre admission tickets.

The picture men declared that the film industry is in a bad way at present, and that if the taxes were not taken off the industry would have a difficult time in recovering from the existing depression.

The motion picture men were assured by Representative Garner, of Texas, that the Democratic members of the House Ways and Means Committee would support their demands.

The Congressmen were told by members of the delegation that the former extravagant methods of the film producers had been discarded. The day of the high salaried star was said to have passed. The industry was declared to be on an efficient basis now.

NEW OFFICERS ELECTED

SAN FRANCISCO, July 21.—At the annual meeting of the stockholders of the Turner & Dahnken circuit, held this week, a complete change of the personnel of the officers was effected. Mrs. Hattie M. Turner, widow of J. T. Turner, founder, and until his death a few years ago, president of the company succeeded her husband to the office originally held by her husband. She succeeded Fred Dahnken. Roy Hall, prominent business man of Fresno and former director of the company, was elected vice-president and general manager, and H. H. Bru, of San Francisco, secretary and treasurer. The Turner and Dahnken circuit is one of the largest independently owned chain of picture playhouses in the country. It operates the Tivoli Opera House, and T. & D. theatres in Oakland, Berkely, Richmond, Sacramento, San Jose, Stockton, Watsonville and Salinas. Turner & Dahnken Inc., also own the franchise for First National pictures in Northern California and a part of the State of New York.

PLAYWRIGHT FOUND STARVING

Philip Raimondo, thirty-nine, a playwright, living at No. 321 West 84th Street, was taken to Bellevue Hospital yesterday afternoon suffering from starvation. An ambulance from Knickerbocker Hospital was summoned, but Raimondo was taken to Bellevue instead.

Raimondo, a lodger in a rooming house of Mrs. Elaine Hildebrand, has been ill several months. For several weeks friends at the West 84th Street address cared for him and sent food to his room.

Raimondo gave the name of "his best friend" as Walter Hartwig of Forest Hills, L. I. Mr. Hartwig, who is connected with the New York Drama League, said he has known Raimondo for ten years; that the playwright had written several war plays.

BRITISH FILM MAKERS PLAN FIGHT ON U. S. PICTURES IF DUTY IS LEVIED

Declare Proposed American 30 Per Cent Duty Is Panic Legislation and That Campaign of Retaliation Is to Be Immediately Started

LONDON, July 30.—Characterizing the proposed American 30 per cent. ad valorum tax on imported films as a result of "panic legislation," the British Producers Committee of the Association of Kinematographic Manufacturers last week declared that if the duty is levied it will be necessary to retaliate by preventing the practically free importation of American films into England.

This declaration was carried in a letter signed by the leading English kinema producing corporations, including the Stoll Film Company, Inc., Gaumont, Ltd., and the Hepworth Picture Plays, Ltd., and made public last week.

In England the average feature picture is produced for practically one-fifth the cost of the American production. As the 30 per cent. duty would be figured upon its approximate valuation if produced in America the 30 per cent. tax would amount to around £6,500 on a film that cost £5,000 to produce here. Under these conditions no British-made film could be sent over to the United States, and consequently the British producers are desirous of retaliation.

Of the motion pictures exhibited in England at least 85 per cent. are American productions, however, and it is doubtful if any prohibitive duty could be fixed upon American films imported here. It is probable that the British producers will endeavor to have a tariff imposed upon American films that will be much higher than the present rate, which is very low.

The proposed United States duty is looked upon by the domestic motion picture industry as a form of hysteria caused by fear of competition. The film industry in the United States is looked upon as already crippled by wild financing. It is not known in England that the film tax was introduced into the proposed tariff bill now before Congress by organizations of actors and other employees of the film industry.

England is considered the largest field outside of the United States for the exploitation of American films, and it is believed here that if an active effort was made to retaliate by placing an equally high duty on American films the American producers would try to have the proposed film tariff there killed before the Tariff Bill becomes a law.

The U. S. Bill will probably pass.

RESERVED SEATS AT THE STANTON

PHILADELPHIA, Pa., July 30.—Jules E. Mastbaum, president of the Stanley Company of America, announces an important change in the policy of the Stanton Theatre when it reopens for the season on Saturday, September 3. This change involves radical differences in the conduct of the house in that it will be the home of the biggest feature photoplay productions which may run for weeks. It also calls for the reservation of all seats, and these can be secured a week in advance at the box office. Both these innovations are wide departures from the former policy of the Stanley Company in connection with cinema presentation in this city, it having been to run a picture one week only and having no seats whatever reserved.

EDNA GRAHAM DIVORCED

WASHINGTON, D. C., July 31.—Declaring that her husband, George V. England, a wealthy broker of Lexington, Va., tired of her within less than a fortnight after their marriage and that he deserted her without cause Edna Graham, well known film actress and one time member of the cast of "The Rainbow Girl" has obtained a decree of absolute divorce from England in the Lexington Circuit Court.

Attorney Raymond Neudecker of this city returned from Lexington today, stating that England did not deny his alleged mistreatmen of the actress. Alimony and counsel fees were settled out of court, it was reported, and Miss Graham returned immediately after the trial to New York.

"TRAPS" IN COURT AGAIN

"Traps," the three-year-old son of Rogers and Bennet, who has been appearing with the team in vaudeville, was taken off the stage again last week at Loew's Yorkville Theatre and his parents summoned to court and fined $50 apiece by Judge McQuade.

This is the second time the officers have interfered with the appearance of "Traps," an arrest having been made before on the same charge and the actor and his wife held in $300 bail for Special Sessions by Magistrate Sweetser.

RE-WRITING "NIGHT OF LOVE"

"A Night of Love," by Samuel R. Golding, which was tried out at Atlantic City recently by Edward MacGregor, will have its script changed somewhat before it comes into New York about the middle of September. Several changes will be made in the cast also.

INVESTIGATING TAX RETURNS

CHICAGO, Ill., Aug. 1.—Proprietors of more than one hundred playhouses in Chicago are under investigation in connection with their war tax returns amounting to nearly $5,000,000, according to George N. Murdock, prosecuting attorney for the internal revenue intelligence bureau here.

Each of the proprietors will be hailed before Mr. Murdock for questioning. Failure to offer acceptable returns will result in immediate indictment and prosecution.

Jacob Paley and Abraham Grossman, joint owners of the Empire Theatre on West Madison Street, a former burlesque stand, obtained a fourteen day continuance in their case when they appeared before Judge Landis for sentence. Arguments advanced by counsel for the men say they are victims of circumstances, not actively directing the theatre, though it was admitted Grossman has $3,000 invested.

They were found guilty June 4, 1920, of embezzling $5,000 of war tax money. This sum, it was shown by deputy collectors of internal revenue, had been withheld from a total tax collection of April and May of 1919.

NARROW ESCAPE FOR GREENEY

STAMFORD, Conn., Aug. 1.—Harry Greeney, a vaudeville actor who formerly played in the sketch "Submarine F-7," narrowly escaped drowning twice last week while bathing at Manor Beach, Shippan.

Greeney was taken with a cramp in one of his legs, and sank under the water. His cries were heard by Edward J. Denning and William J. Brennan, Jr., of Stamford, who succeeded in getting him ashore.

After he had fully recovered from the first cramp, Greeney went out into the water again, and was taken with another cramp in the other leg. He succeeded in dragging himself to the beach, and was given assistance by several people near him.

CO-OPERATIVE CO. TO DO PLAY

A new co-operative company is being organized by Mary Forrest, the playbroker, to put on "Tandem," a new play by Grace Livingston Furness, author of "The Man On The Box." Associated with Miss Forrest in this new venture are Miss Furness, the auother of the play, Thomas F. Fallon, author of "While New York Sleeps," who is to direct the new company, and Harry Sothern, nephew of E. H. Sothern, who is to be stage director.

Miss Forrest also has a play which she will produce on Broadway next season.

SAYS FILMS BELONG IN CHURCH

BIRMINGHAM, Ala., July 23.—Rev. J. M. Broady, pastor of the Fifth Avenue Presbyterian Church, and leader of the "blue" law enforcement, as regards Sunday movies, said he saw no harm in showing moral pictures on Sunday, provided they are shown by a church.

Recently a movement was started here to allow the various moving picture houses to show pictures on Sunday. The movement was fought by the Pastors' Union, of which Rev. Broady is the leader. "I do not know what other members of the Pastors' Union would say, but I see no objection to moral pictures, if shown in a church."

Continuing, Rev. Broady said: "If a pastor chooses to illustrate his sermon on Sunday with a moving picture I see no harm in that, even if a collection is taken up."

This well-known preacher was then asked the question if he would object to a moving picture theatre owner showing a moral picture on Sunday, charging no admission, but taking up a collection. To this he said, "Most emphatically would I object. That would only be the opening wedge to reopen the whole Sunday movie question."

"Well, what is the difference?" he was asked.

"You see, the theatre is not in the moral and religious business, and the church is," was his reply.

Some of the churches have been showing moral pictures in local moving picture houses on Sunday, and this was the cause of the controversy.

KNOWS NOTHING OF DIVORCE

SAN FRANCISCO, Aug. 1.—When told that her husband, Crane Wilbur, the actor, had obtained a divorce from her in Providence, R. I., the previous week, Mrs. Florence Dunbar Wilbur said last week that she knew nothing of the suit.

"I do not believe the report," said Mrs. Wilbur. "It must be a gross error. I have never been notified of a divorce suit being started by Crane, or I should have appeared to defend myself against the charges he preferred.

"Whatever charges he made against me are untrue. If I had known about the suit I should have contested it. Mr. Wilbur and I have been separated for a year and a half."

"WISE CHILD" OPENS AUG. 15TH

BOSTON, Aug. 1.—The Colonial Theatre will open on August 15 with Charles Dillingham's production, "A Wise Child," by Rida Johnson Young. The cast is headed by Vivienne Segal, and includes Robert McWade, Douglas Stevenson, Charles Abbe, Walter Regan, Anne Mason, B. N. Lewan, Wright Kramer, Sara Enright, William Ingersoll, Beatrice Tremaine and several others. The piece was staged by Fred G. Latham.

RECORD WEEK FOR COAST "IRENE"

SAN FRANCISCO, July 30.—Under the management of W. A. Rusco, who purchased the show for a week's stand in Oakland, a record business was the result. The gross for the week reached $16,420, and the Sunday opening proved to be the best known for a decade. The closing day's receipts was $2,700. The Orpheum Theatre was used for the occasion, owing to the closing of the vaudeville season.

HERMAN LIEB IN "THE BAT"

CHICAGO, Ill., Aug. 1.—Herman Lieb took over the leading role in "The Bat" late last week, succeeding Carl Anthony. Lieb was vacationing in the Berkshires when he received word to come on to Chicago for the engagement. Gilda Leary will leave the cast next week for a vacation and Miss Charlotte Learn (Mrs. John J. Garrity) will succeed to the role.

WORK ON SELWYNS BEGINS

CHICAGO, Ill., Aug. 1.—Actual work of destroying the present buildings occupying the site upon which the Twin Selwyn theatres are to be erected was started last week. It is claimed that it will take nearly a month to wreck the building.

FIGHT OVER SUNDAY OPENINGS

FULTON, Mo., Aug. 1.—The question of opening movie picture shows on Sunday in interior Missouri is being agitated in Chillicothe and Moberly, considered two of the best small city show towns in the State, and while the owners of movie shows in both these towns have declared that they will open and run despite official interference, the indications are that considerable litigation will result from the move.

W. P. Cuff, manager of the Strand Theatre at Chillicothe, through his attorney, John H. Taylor, appeared before the City Council at its regular session and notified the councilmen of his intentions to open his show house at once for Sunday pictures. Mr. Cuff's attorney did not ask for a revision of the present city ordinance, forbidding such a move, taking the position that he did not believe that an ordinance existed at present or any law, for that matter, that would prevent the show from running.

It was pointed out to the council that the only ordinance that did exist as intending to cover the Sunday theatre question was the Sunday Labor Law, a law which has never been enforced and which would work a hardship on the people if it were enforced. He called attention to the various other business enterprises that are conducted in Chillicothe during Sundays. Attorney Taylor even quoted from various parts of the Bible in support of his contention that Sunday labor was even practiced and sanctioned in the olden Biblical times.

City Attorney Don Chapman, of Chillicothe, said that attaches of the theatre would be arrested should the theatre be opened on Sunday and that they would be arrested each succeeding Sunday should the place continue to operate. He based his proposed action on a decision of the Supreme Court of Missouri, which, he said, covered the case. Public opinion in the town seems to be evenly divided on the subject. The ministers of the town are strongly opposd to the move.

In Moberly the moving picture managements adopted a novel plan to sound out the sentiments of the people regarding proposed Sunday movies. They went to the City Council and told that body to call a special election to vote on the proposition. A subscription list was circulated among the business men of the town, and sufficient funds were subscribed to defray the cost of the election. The vote was in favor of opening the theatres, but it was a very light vote. This was due to the fact that the pastors of the churches of the city called upon the members of their congregation not to take a part in the voting, and practically all of them heeded the request of the ministers. In Moberly the prosecuting attorney also has announced that he will fight all attempts to open the shows by arrests and prosecutions.

MANY BOOKING DIFFICULTIES

Those few shows which are taking to the road in August and the first two weeks in September are having a difficult time in obtaining bookings. Due to the small number going out at the present time, the road theatres have to a great extent canceled those few dates they have booked for August and the first part of September.

This action was taken because of the necessity of guaranteeing work to the stage hands and musicians, which they could not do with the limited number of dates booked.

A number of theatres in the central and northwestern States, not willing to take the chance of being able to book their regular proportion of shows later on, have not only canceled what shows their regular proportion of shows later the theatres to vaudeville on the days that were usually given to touring shows.

JOHN ROBINSON'S WILL PROBATED

CINCINNATI, July 29.—The will of the well known circus man, "Governor John F. Robinson, was admitted to probate this week, after a contest by his daughter Mrs. Caroline R. Stevens. Mrs. Stevens stated that she was not satisfied with her share of the will and also objected to her brother John G. Robinson qualifying as executor under the will.

MUSICIANS REFUSE TO ACCEPT PROPOSED SALARY REDUCTION

Over 1,200 Get Two Weeks' Notice and Managers Preparing to Fill Places With Out-of-Town Union Men

At a special meeting held last Friday night by the members of the Musical Mutual Protective Union, at its headquarters on East Eighty-sixth street, it was voted not to accept the 20 per cent. cut in salaries requested by the vaudeville houses and a number of large motion picture theatres, including the Rialto, Rivoli, Strand and Criterion.

The musicians in these theatres, numbering over 1,200, have all been given two weeks' notices, which take effect next week.

The theatre managers assert that they will bring out-of-town musicians in to fill the places of the discharged men if they do not accept the 20 per cent. reduction, and it said that if necessary the theatres will get along with only a piano to supply the needed music.

The developments in this situation are being watched with intense interest by theatrical managers and musicians, as it promises to be the first important question affecting local musicians to come up since the local union was suspended from the American Federation of Musicians several weeks ago.

In the event that no settlement is made with the theatre managers before the two-weeks' notice is up, and out-of-town musicians are brought in, the whole matter will be up to President Weber, of the American Federation of Musicians, as he will have to agree to let the out-of-town union musicians play in New York, provided they are union men.

If the musicians brought in are non-union, it will be up to President Weber to call out the union stage hands and theatre attendants. In either event it will devolve upon him to take some action.

As the appeal for reinstatement in the A. F. of M., which was presented to President Weber last week by a committee from the local union, cannot possibly be acted upon before at least three weeks, the situation is further clouded up, as this fact precludes any possibility of matters being patched up with the parent body before September 1, at which date the present agreement between the managers and musicians expires.

President Weber has not stated upon what terms the suspended union could come back to the union, although it was reported that the present officials and directors of the local organization would have to be removed before he would allow the union to re-enter the national federation.

The officials to whom Weber objects, called the radicals, are still in office, although attempts have been made to have them ousted. The 10,000 members of the local union are about evenly divided upon the present issue—some siding with the present officials and some being pro-Weber.

The theatrical committee of the local union, which has been negotiating with the managers for some time on the terms for next season, have not as yet reached any agreement. They reported last week that the managers are not willing to enter into any agreement in view of the ousting of the union from the A. F. of M., and consequently the American Federation of Labor.

DANCER GETS JUDGMENT

Olive Roshanara, the classical dancer, obtained a judgment this week for $409.06 against Walter De Wagstaffe, publicity man and artists' representative, in the Third District Municipal Court on a claim of four years' standing.

Miss Roshanara, who brought the action through Attorney Abel B. Silverman, of the law offices of House, Grossman & Vorhaus, alleged that De Wagstaffe owed her that amount as the share due her for a dance recital she gave at the Eltinge Theatre in March, 1917. She claimed that she was to get 55 per cent of the receipts, which amounted to $743.75, but that De Wagstaffe, who was in charge of the performance, never paid her anything. De Wagstaffe did not put in an answer to the suit and judgment was granted by default.

OPENING DATES ANNOUNCED

The Henry W. Savage offices announce the openings of "Cornered" with the original cast at Philadelphia, Labor Day, "Lady Billy" with the original cast at Boston, Labor Day, "Shavings" at Springfield, Illinois, August 22nd, with the original cast with the exception of the part of Phineas Babbit, created by Charles Dow Clark and now to be played by William Robyns.

The "Merry Widow" revival opens at the Knickerbocker Theatre, New York, Labor Day.

"PINK SLIP" OPENS ON AUG. 15TH

"The Pink Slip," the new Al. H. Woods show in which Bert Williams is to be featured, will open at Long Branch on August 15. In the cast are Bobby Watson, Spencer Charters, Frank Otto, Ned Burton, James Cherry, Helen Bolton, Lois Josephine and Eva Puck with a chorus of eighteen.

JAMES A. TIMONEY MOVES

James A. Timoney, the theatrical attorney, has moved into new offices at No. 1170 Broadway.

KUSSELL SUES LEW FIELDS

Daniel Kussell, vaudeville-author, has brought suit in the Third District Municipal Court, against Lew Fields, through his attorneys, Kendler and Goldstein, for the recovery of $700, which he claims is due him as royalties. Kussell alleges that he entered into an agreement, whereby Fields was to have the use of a playlet, or farce comedy sketch, called "Wives, Inc.," in the production of "Snapshots of 1921," and that he, Kussell, was to be paid a royalty of $100 a week for that playlet, whether it was used in the show through its entire run, or not.

The piece was taken out of the show before the production came to New York, and Kussell says that he has not been paid any money as agreed in the contract. He sues for $700, as royalties, covering seven weeks, from May 23rd to July 9th, 1921.

STOCK AT THE METROPOLITAN

PHILADELPHIA, Pa., Aug. 1.—Mae Desmond, who with her stock company has long been a favorite here, will next season be seen at the Metropolitan Opera House here. The Desmond players will occupy the house during the early weeks of the season and again at the close of the Grand Opera engagement. Big productions of plays which have been previously presented at a much higher price than is to prevail at the Opera House are to be offered. The opening performance will be given on Labor Day, or possibly the Saturday previous. Three matinees will be given each week.

The Orpheum, in which the Desmond players have previously appeared, has been leased to other interests and vaudeville, it is said, is to be presented there.

PRODUCERS CHANGE FIRM NAME

The new producing company which will feature Pedro de Cordoba, has changed its name from the Authors-Players, Inc., to the Playwrights and Players Company, Inc. Their first production with de Cordoba will be "Lancelot and Elaine," by Edwin Milton Boyle.

FIGHT FILMS SHOWN IN N. Y.

The films of the Carpentier-Dempsey fight were shown Saturday at the 44th Street Theatre and, unless legally prevented, will be exhibited daily, including Sundays, for a run.

Plans to show the pictures a week ago were halted by the Federal statute which prohibits the transportation of prize fight films from one state to another.

Tex Rickard and F. C. Quimby, who produced the pictures, pleaded guilty to the charge of violating the interstate transportation act and paid the $1,000 fine imposed for the violation of the act by Judge Sheppard, who declared that he thought the Federal law an undue interference with the State's police powers.

The decision to show the pictures was reached last week when the promoters learned from their attorneys that, according to an opinion given to Acting District Attorney Joab H. Banton by the Appeal Bureau of the Prosecutor's office, they would not be violating the laws of the State, although John S. Sumner, Secretary for the Suppression of Vice, contended that the showing was in violation of the State laws in that it tended to the corruption of the youth. United States District Attorney William Hayward said that prosecution by the Federal authorities was limited solely to the transportation of films over the State line and that he would take no further action.

"I went as far as the law goes, prosecuted and obtained a conviction," Colonel Hayward said. "I am inclined to agree with Judge Sheppard that the Federal prize-fight film law is an interference with the police powers of the State. It would be different if these pictures could be classed as obscene, but they cannot. Rickard and Quimby may be prosecuted again, however, if they transport the films out of New York State. Congress, of course, might take some action, either by altering the present statutory prohibition or by repealing it."

INA HAYWARD DIVORCED

CHICAGO, Ill., Aug. 1.—Mrs. Ina Hayward Jerge, (Ina Hayword), who plays a leading role with "The Passing Show of 1921," was granted a divorce Thursday by Judge Lewis in the Superior Court. She testified that she was forced to leave her husband, Gustave Jerge, when he "overrehearsed" his parts.

Mrs. Jerge said that Gustave used to take drunken comedy roles and told her that it was necessary for him to drink in order to get the proper atmosphere. "I stood for this story until he 'rehearsed' so much that he lost his job," she said.

The couple were married January 28, 1915, and separated two years ago. Mrs. Jerge as Ina Hayword, takes the part of Mrs. Knickerbocker in "The Passing Show of 1921." She was represented by attorney Frank Teed.

GRAND OPERA FOR ARLINGTON

BOSTON, Aug. 1.—The Boston Society of Singers, which is backed by many prominent local citizens, has taken a three-year lease on the Arlington Theatre, at which it will present grand opera in English at popular prices.

The season opens on October 10th, and will continue for 30 weeks.

Besides a number of novelties which will be offered, a list of popular operas will be sung. Among them will be "Jewels of the Madonna," "Manon," "Dinorah," "Madam Butterfly," "Faust" and many others.

"KIKI" BROKE RECORDS

ATLANTIC CITY, July 30.—"Kiki," the new David Belasco show in which Leonore Ulrich is starring, broke all the summer records for big business at the Apollo last week. The intense heat had no effect on the attendance and the house was filled at every performance, matinee and evening.

CHORUS GIRL OPENS TEA ROOM

Luella Barlow, a member of the chorus of Joe Weber's show, "Honeydew," opened on Tuesday a tea room called "The Little Rose" in West Eighty-sixth street, off Broadway.

STONE SUES FOR FILMS

BOSTON, July 22.—The firm of "Fred Stone Productions, Inc.," of Delaware, has filed a bill in equity in the Massachusetts Supreme Court, seeking to regain the films of two photoplays from the Federated Film Exchanges of America and of Delaware. The films are said to have been intrusted to the Federated Company. The bill is also for damages for alleged violation of contract for the distribution of the films.

According to the bill, a contract was made January 10 of this year, whereby the Federated Company was granted exclusive rights for five years in the United States and in Canada, to exhibit the films "Billy Jim" and "The Duke of Chimney Butte," with the agreement that the distribution company would arrange for the pictures to be shown in Canada before March 16, that $10,000 would be spent for advertising, and that before February 16, the producers should be given notes for $72,000. The bill states that none of these agreements have been carried out, and that the whereabouts of the films is being concealed.

A hearing has been set before Judge DeCourcey, on a request by the petitioners that the defendant company be restrained from showing the pictures or distributing the films, and also a request that the defendant company be required to turn over to the plaintiff the positives and negatives of the pictures.

FILM CO.'S ASSETS DISTRIBUTED

The assets of the bankrupt United States Photoplay Corporation, which are the $20,000 received by the sale of the unfinished motion picture "Determination" and studio supplies last May to a re-organized concern, were ordered distributed to the general creditors of the company last week by Vice-Chancellor Griffin in the Court of Chancery in Jersey City.

The $20,000 will be used toward paying claims amounting to $86,000. None of it will be distributed among the stockholders of the bankrupt concern, who bought approximately $600,000 worth of stock.

The firm organized to take over the assets of the U. S. Photoplay Corporation is called the United States Motion Picture Corporation. The picture "Determination" has been announced as completed by the officers of the new concern, who were for the most part all connected with the old company. The stockholders of the bankrupt company have practically all been issued stock in the new concern, and have all been assessed about 25 per cent of their investment to complete the making of the picture.

"Determination" is announced for an early Broadway showing.

"LOVE BIRDS" RE-OPENS SEPT. 5

Pat Rooney in "Love Birds" will open on Labor Day in Brooklyn. Rooney has bought into the show to a considerable extent, according to report. Wilner & Romberg, the producers of the show, have not effected any settlement with their general creditors as far as can be learned. It is possible, however, that some arrangement with them will be entered into before the show goes out.

The Actors' Equity Association has claims for a week's salary of the company of the piece for the week ending May 30 at the Apollo Theatre. The Equity officials said on Monday that they had not been notified of the plans to open "Love Birds." According to the agreement between the Equity and Wilner & Romberg, the show will not go out until the Equity claims are paid.

FOX TO BUILD IN OAKLAND

SAN FRANCISCO, Cal., Aug. 1.—William Fox, president of the Fox Film Corporation, has purchased a piece of property in Oakland on the east side of Broadway, near Seventeenth street, 156 front with a depth of 150 feet, including a fifty foot L on Nineteenth street. Frank Proctor and the McDermott were the sellers. The price, it is stated, is in the neighborhood of $500,000. Plans are now under way by Weeks & Day and Maury Diggs, architects, for a theatre to cost at least $750,000. The plan provides for a forty-foot entrance on Broadway.

VAUDEVILLE

PANTAGES MAKE MANY ROUTE CHANGES

TWO NEW HOUSES ALSO ADDED

With the reopening of several houses now closed on the Pantages circuit, and the openings of two new ones, several changes will be made in the routing of the acts on that circuit, which will make the jumps shorter, the route more consecutive, and lengthen the tour from thirty-eight weeks to forty-five. The first of the houses to reopen will be the Lyric in Cincinnati, and the Wheeling, W. Va., house, both of which will reopen on September 12.

Previous to that, two new houses on the circuit will be opened, the Pantages theatres in Kansas City and in Hamilton, Canada. J. J. Cluxton will act as manager for the new house in Kansas City.

The route has been changed so that acts playing on their return from the Coast will go from Kansas City to St. Louis, to Memphis, to Cincinnati, to Wheeling, to Cleveland, to Detroit, to Hamilton, and from there to Toronto, which will complete the tour.

Formerly acts played through from Memphis to Chicago, after playing the Hodkinson time in Texas on their way in from the Coast. The route will be started in Chicago, and in all probability, the Hodkinson time in the South will be eliminated from the books, as planned last season.

Two changes have been made among the managers of the houses which will make Jack Quinlan manager of the Minneapolis house, coming over from Memphis to take charge. J. Lloyd Derth will manage the Memphis theater.

COLONIAL CLOSED UNTIL OCT. 1

B. F. Keith's Colonial Theatre will be the only one of the five Keith and Moss houses closed for the summer which will not re-open in September. The other four houses, which are the Flatbush, Alhambra, Boro Park and Royal (closing on Sunday, Aug. 7th), will all be re-opened in September, in all probability on Labor Day. The Colonial, however, will be kept closed until the latter part of October, which will bring the house about six or seven weeks into the next season before reopening.

This is said to be due to the fact that the house is undergoing extensive alterations, and redecorating both back-stage and in front of the theatre.

COWAN BEATS YEOMAN SCORE

SAN FRANCISCO, July 30.—Lynn Cowan, with a score of 89 made yesterday on Lincoln Park course set a new figure for Orpheum actor-golfers in the Spaulding tournament. Cowan's score beat the 93 made two months ago by George Yeoman. The successful golfer is of the team, Bailey & Cowan, which is on the Orpheum bill this week. The score was officially kept by A. H. Banwell, Spaulding's golf man. Bill Bailey, Cowan's partner, will go out on the links next Wednesday with several other performers with the intention of setting a still better record.

COAST JUMP FOR EDWARDS ACT

SAN FRANCISCO, July 30.—Gus Edwards and his company numbering thirty people made a jump direct from New York in a special Pullman car reaching here on Friday the 22nd and opened their Orpheum engagement July 24. The act is billed "The Follies of Vaudeville." Edwards is very popular out here, and made his usual big hit, and will be held over for a second week.

NEW ACTS

Paul Murray and Gladys Gerrish, who were formerly with Will Morrissey's "Buzzing Around," are rehearsing a new act entitled "A Vaudeville Romance," by Al Ray and Dan Dougherty, with which they will open the second week in August.

Ben Bernard, property man at Proctor's 23rd Street Theatre, is considering going into vaudeville. He made a hit last week when he played a bit as a shimmying soldier in Anderson and Young's act.

Betty Dennison, who was featured in Billy Hart's girl act, has just returned from the Coast and is vacationing at her mother's cottage at Brighton Beach.

Ruby Royce and Eddie Lee will be featured in a new song and dance revue by Louis Jonas.

The act will be handled by Norman Staddinger, of the Joe Paige Smith office.

Eugenie Kochu will arrive in New York during the first week in August, and will start rehearsals on a new act for vaudeville, in which she will appear next season.

Mlle. Irene Albeasca and Company (two men) are rehearsing a new artistic character dancing act with which they will open soon on the Keith circuit.

Marie and Montes, a European dancing team recently arrived in this country, are rehearsing a new dancing act with a band with which they will open soon. The act numbers seven persons.

Ivan Bankoff opens at the Hamilton, July 28, with a new girl, new tricks, and new costumes in a new act.

ALLEN SUES FOR CAR

Edgar Allen, the general booking manager for the Fox Vaudeville Circuit, brought suit last week through his attorneys, Kendler and Goldstein, against Herman Carp, Inc., for $1,000 damages. Carp operates a used car sales showroom at 52nd Street and Broadway. Allen claims that he purchased a used Cadillac for $2,500 from Carp, which was guaranteed to have no defects and that its motor was in good condition.

He says that on examination of the car, it was found defective and that he had to spend $800 to get it in good running order. The car, according to Allen is now laid up, and will be for two or three weeks. He estimates that the total cost of all the repairing will be $1,000 and asks for that much.

DEMAREST GOES INTO BUSINESS

William Demarest, of the vaudeville team of Demarest and Collette, has retired from the show business to go into the manufacture of the "Kramer-Septic" toothbrush holder. Demarest and a non-professional, B. Kramer, are the owners of the firm, which was recently incorporated in Delaware with a capitalization of $1,000,000. The firm has established New York offices at Seventy-ninth street and Amsterdam avenue.

PINAFORE AT KEITH'S

SYRACUSE, N. Y. Aug. 1.—Keith's Theatre this week has included on its bill a tabloid version of the comic opera "Her Majesty's Ship Pinafore" which is presented by the members of the Syracuse Opera Association, an amateur organization. There are twenty local singers in the act.

The Keith management has also made arrangements to present tabloid Versions of the future productions of the Syracuse Opera Association.

BREAKING IN NEW ACT

Lyle and Virginia are breaking in a new act written by Sam Morris called "Caught in the Rain," which will be seen in New York shortly.

Morris is also writing a new act for May Hunt, the original "Cheer Up Girl."

FEW BIG ACTS BOOKED FOR NEXT SEASON

DAY OF FLASH ACT OVER

After an unprecedented non-money-making summer, the approaching season in vaudeville promises to return to good times, especially for comedy acts and inexpensive offerings. There will probably be a larger number of vaudeville houses operating than ever previously, and, if times are tight, their patronage will undoubtedly be much greater than that enjoyed by the higher-priced legitimate theatres.

The day of the big act, howeer, seems doomed. The booking offices have given little or no encouragement to the producer of pretentious offerings, and the demand is for the smaller act. The producers of "flash" acts have been doing nothing but "marking time" through the summer season, and their plans for the winter seem still undecided.

"What we want are comedy acts," seems to be the slogan of the vaudeville bookers. The act that can "make 'em laugh" will have no layoffs, if the signs of the vaudeville times are correct.

Playlets, too, are again coming into vogue. For a number of seasons, the call for playlets has steadily diminished, but, with a scarcity of big acts, the playlets will be needed on the bills for color and variety.

BIG IMPROVEMENTS FOR ROYAL

When Keith's Royal Theatre, in the Bronx, reopens on Labor Day it will have added several comforts for the benefit of the performers who play that theatre. Among them will be shower baths in each dressing room and a clothes pressing plant, where performers can have their clothes pressed without sending them out to tailors. In this way the chance of performers' clothes being stolen, as has occurred in the past, by people who claim to be tailors calling for clothes, will be avoided.

The front of the house will also be redecorated and renovated. This is the first time since the house was opened that it will be closed for the summer. It closes on Sunday, August 7.

MANDEL IN SANITARIUM

CHICAGO, Ill., Aug. 1.—Harry Mandel, who was held by city officials for investigation as to his sanity, was placed in charge of his family and is at present being confined at a local sanitarium, where chances for recovery are said to be excellent. Mandel was formerly well known in burlesque, having appeared in straight parts for a number of years. He had planned to return to burlesque.

D. A. R. PRODUCING ACTS

CHICAGO, Ill., Aug. 1.—The D. A. R. Vaudeville Producers have been authorized to produce three miniature musical comedy tabloids, which have been guaranteed twenty-five weeks of consecutive bookings. The productions will be sent into immediate rehearsals. They are being written by Benold Ross, of the D. A. R. staff, and will be produced by Sig Dubin.

PARTY AT THE FIFTH AVE.

A "Get-Together Party" will be held at F. F. Proctor's Fifth Avenue Theatre Monday night, August 8, to celebrate the anniversary of the opening of the Roof Garden on top of that theatre. Many notables of the vaudeville field and newspaper world are expected to be present. The affair will start after the regular performance in the theatre is over.

LOEW AGENTS ON OUTING

The Artists Representatives Association, which consists of the various booking agents with franchises in the Loew Vaudeville Circuit, held its first annual outing and games on Friday, July 29th, at Duer's Grove in Whitestone Landing, Long Island. Over one hundred and twenty-five persons including the agents, their wives, stenographers and guests, attended the affair leaving from the Loew State Building Annex, in special busses and machines which had been hired for the occasion.

A series of athletic events and games were arranged for the day, special prizes being awarded to the winners of the different events and games. A baseball game was also supposed to be held between the married men and the single men, which went one inning, and was then stopped by rain.

The events consisted of running, tug-o'-war, potato race, fat man's race and others, with a series being arranged for the women as well. It is intended to repeat the affair every year.

BORDEN OUT ON BAIL

LOS ANGELES, Calif., Aug. 1.—Eddie Borden, of the vaudeville act "On Fifth Avenue," who was held in jail for three days following the death of a woman run over by his automobile while he was going to a picture studio, was released last week on bail furnished by Eva Tanguay and Bob Albright, both of whom are playing here.

Borden is sure that he will be acquitted of the charge against him at the trial, which is set for August 11. He has felt very badly about the accident, but his friends say it was not his fault.

IMPROVING THE ORPHEUM

SPRINGFIELD, Ill., Aug. 1.—The building department of the Orpheum Circuit last week passed upon the requisitions for improvements amounting to several thousand dollars to the Majestic Theatre here.

A green room will be built under the stage for the performers, and the entire plumbing system will be replaced by new equipment. E. F. Lampman, manager of the house, will have the green room furnished in the best manner possible.

McDONALD MANAGING BROADWAY

Charles McDonald, who was temporarily managing the Broadway Theatre, following William Fahey's resignation, has been appointed to hold that position permanently. William Applegate, formerly assistant manager at the Flatbush Theatre, will act in the same capacity at this house.

FIVE LOEW HOUSES REOPENING

The re-opening dates of five Loew houses have been definitely set, and will be led off by the house in Fall River, which will resume business on August 29. The others, which are in Holyoke, Springfield (Mass.), Cleveland, and Detroit, will all open on Labor Day, September 5.

VAN & SCHENCK IN BUSINESS

Van and Schenck have gone into the Taxi business. They now have a stand in front of the N. V. A. with six cabs working and are buying six more this week. Sam Smith of Fred Fisher's staff is a silent partner.

ROBERT FULGORA RETURNS

Robert Fulgora, vaudeville actor, arrived in New York last week after five years' absence in England and on the continent. Fulgora, who has been very successful abroad, will not accept any engagements in this country, his visit being solely for pleasure.

A SON FOR THE PISANOS

Mr. and Mrs. Fred Pisano, of Pisano and Bingham, announce the birth of a son, John Henry Pisano, on July 20. Mother and son are doing nicely.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

"Topics of the Day" and Æsop's screened fables were used to open, and made a bad start by reason of faulty projection and several waits.

The Four Lamy Brothers, one of the best casting acts in the business, made a distinct hit and is a neat classy offering of merit.

Frank Gaby has not as good an opening as he had formerly which was artistic and clever; the present one lacks punch and drags the offering. It is when Gaby gets into his ventriloquial work that he is at home and in his ease of manner, polish, technic refinement and delicate shadings of showmanship, has few if any equals and no superiors.

Jay Velie assisted by Paula Chambers, Elinore McCune and the Blossom Sisters in "Mignonette," failed to land strongly until his "jumping the frog" over the girls at the finish which drew hands and a number of bows. His carelessness in jumping at first, caused him to nearly fall and bring the finale of the act to a hasty conclusion, but recovering he managed to get back in his stride. The act stalls woefully, and although the opening is clever, the middle drops out and the act drags. Needs some punch injected amidships.

Fradkin and Jean Tell were a hit in the next spot getting considerable applause at the finish of the act and taking encores and a number of bows; will be reviewed in detail in another column.

Ethel Barrymore, re-graced the Palace stage and the Palace Theatre with her presence. The "Twelve Pound Look," by Sir J. M. Barrie was presented, which we reviewed in detail upon the occurrence of Miss Barrymore's last visit. Upon reviewing the one act play for the second time, the writer could not but help being impressed with the wonderful art of Barrie, the light and shade, the epigrams and philosophy, the humanness of it all and the wonderful character drawing, all of which was only transcended by the supreme art of Miss Barrymore, an artiste if ever there was one, from the top of her head to the tips of her toes.

A further dissertation of Miss Barrymore's talents and the compilation of attributes such as class, refinement, personality and radiation, would add nothing to that which has been said many times in these columns and elsewhere, and would be but like saying the sun is bright, so "that's all there is—there isn't any more."

The second part of the program was opened by Mrs. E. Hathway Turnbull, who gave a talk whilst various slides and motion pictures of animals were thrown upon the screen. Again the projection, focus and light were very bad and several times the pictures poorly framed. This became so noticeable that the point was referred to by Mrs. Turnbull several times.

Twenty-eight minutes was taken up with the lecture, it could scarcely be called an act; to the reviewer it seems that its greatest value would lie either in the chautauqua or lecture field.

Harry J. Conley in "Rice and Old Shoes," with Naomi Ray, has been reviewed in these columns several times in detail.

The act is the same as seen upon previous occasions and at the conclusion was given considerable applause, the scenery and effects are fine, the acting good and the vehicle an excellent vaudeville offering.

Kramer and Boyle, who were on at a late hour, had to contend with a walk out and the lateness of the hour. The pair have played the house rather frequently and have not changed their act materially since their first visit. Boyle is singing a ballad that he rendered when at this house on the last appearance, and Kramer continues to use a great deal of talk in a foreign language.

Bostock's Riding School closed a bill that, with the exception of Miss Barrymore and a couple of other acts, was weak.

H. W. M.

ROYAL

This theatre closes at the end of the week and will re-open in September. Fred and Al. Smith opened to an audience that believed in letting the other fellow do the applauding. Their acrobatic act went over well, a feature being an original derrick lift, one pulling the other up with the aid of his teeth.

Ann Ford and George Goodridge held the difficult second spot with their "You Can't Believe Them," song and dance skit. Their impressions of a couple in their courting, newly-wed and a year later days was well received. The beach flirtation scene and the closing bit, the girl in abbreviated costume doing a song and dance, also went well.

Dave Seed and Ralph Austin in "Things and Stuff," went through their performance with considerable pep which is at least one thing in their favor. One a straight and the other not so straight, they gave a series of small time bits, hokum and otherwise. A girl joins the act later and the gag about the "fairy," and the red tie which is hastily snatched off is a relic of one of the performer's burlesque days and might just as well be eliminated. They close with an exaggerated burlesque on a pair of xylophone players. The act went over to a good hand.

Frances Dougherty, "The Girl with the Irish Smile," went through a routine of songs with a dance or two interspersed. She made a buxom appearance clad in a low-cut pink silk and burnt orange lace dress, with hat to match. After a few introductory words she sang a medley of songs at the piano that were far from being up-to-date. After another selection she went into a soft shoe dance announcing it beforehand which made the audience expectant and consequently disappointed. At the piano she sang a published number straight through in a rather nervous manner. After another song she closed with a "Wee Dork and Doris," which does not interest anyone as it used to in pre-prohibition days.

The first half was closed by Harry Carroll's musical comedy, "The Love Race," formerly called "They're Off." A few changes have been made during the short lay-off and its sponsors don't seem to have made up their minds as to what they want to do with it. Tommy Gordon continues to do excellent work as the "tout." Mildred Keats, playing the feminine lead opposite Gordon, does equally well. When last reviewed she played her straight talking and singing part with much spirit and some constraint. Now she has two dancing bits which she does gracefully and well, improving the piece considerably. The Love twins play their parts well, going over better than when last seen. The colored fellow "strutted" and sang to a good hand. It seems as though the act which was taken from "Checkers," would go over better if the running time was cut short several minutes at least.

William and Joe Mandel, acrobats and other stunt performers, arrive as stage hands taking the place of the regular team and their act, done in an alleged amateur manner, is good for many laughs.

Harry Delf in songs and dialogue of his own composition gave a clever performance, singing, dancing and impersonating and what not. He sang his "soup" song which he did in Frances White's show "Jimmy." He followed that with "When you get out of bed," with was a true to life illustration of folks getting up in the morning, and went over well with the women. After the album skit, in which he held some comical poses, he closed with a travesty on different dancers on the vaudeville stage.

Libby and Sparrow closed the bill.

M. H. S.

NEW BRIGHTON

Monday afternoon was a perfect performance here, from every viewpoint. The attendance made up the largest matinee audience which has collected here on a Monday since the house opened this season. The show was fast, in fact, one of the snappiest, smoothest running bills seen in a long time. And the best part of it was that it didn't run too late nor too early. It started at 2.35 and was over by 5.05, making ideal time for a summer show.

And the audience was one of the most wonderful ones, for laughs and applause, to be found. For the opening act, which was Gautiers' "Animated Toy Shop," was perfect to start off the bill with, as there were a large amount of kiddies in the house, who just couldn't get enough of the tricks which the excellentiy trained ponies and dogs went through. The grown-ups, too, showed their appreciation enthusiastically.

The second act made the pace even faster by almost stopping the show. Clinton and Rooney haven't been working in some time, and for their first performance in several weeks went over with a bang. Julia Rooney is still doing the imitation of Pat, but is a great relief from the run of the imitators, by not doing a waltz-clog, but a dandy impression of Pat's style of dancing in eccentric tap-dance style. And she did not do the "bells." Walter Clinton's personality pleased, and his talk went nicely, but the "baby razor" should be eliminated.

We'll have to repeat the word speed over again to describe Anderson and Yvel, who did breath-taking stunts on skates, and displayed good showmanship in arranging their skating routine in dances that would be nice numbers even if done without the rollers. They have also included some comedy in an Oriental dance burlesque done by Anderson.

Three acts had gone and one hardly noticed the amount of time consumed when the fourth was over, for Keegan and O'Rouke have personalities that make an audience like them on their entrance. And Miss Marge O'Rouke has a smile that is pretty, and voice that sings "Cry Baby Blues" in a manner that makes them cry for an encore. Pierce Keegan still sings "Yellow Dog Blues," and does his shuffle dance, which he did when working with Cliff Edwards, and the numbers can stand repetition, for they're done very pleasingly, even though Keegan did have a cold to handicap him. The combination is a good one, and they'll be heard from very shortly.

Then to close the first half came Kitty Donor and her sister Rose and brother Ted, who also had been laying off for eight weeks, and who weren't permitted to leave until Kitty had made a pretty little speech of thanks. This family is one of thorough artists, finished performers to their fingertips. Kitty's work can't possibly be praised too highly. Rose, even though it is her first year, is fast arriving into the class of her brother and sister.

Lest the audience be given a chance to recover its breath with the beginning of the second half of the show, Frank Van Hoven started them laughing and kept them at it until he disappeared from view, the "ice" comedy with the three kids, being a riot.

Fanny and Kitty Watson sprung new lines, and some old ones, and weren't permitted to leave until they had sung several extra songs, and made two speeches begging off.

And then Howard and Helen Savage gave a wonderful exhibition of sharp-shooting in a very well staged act, to complete a wonderful show.

Billy Bartlett and his orchestra are also to be highly praised for helping to put the show over at the opening matinee by playing without a miscue, and with lots of pep.

G. J. H.

RIVERSIDE

Van Cello and Mary, formerly billed as the Van Cellos, opened the show, and although they got away to a late start, they injected a lot of pep and ginger into the bill, and started it off right. Their novelty juggling act, billed "Foot Feats," is unquestionably the peer of its field.

Leon Varvara, a clean cut, youthful looking chap, with a rather pleasing personality, and flying fingers, offered a pianologue that entertained. The act is called "The Evolution of a Pianist," and in it Varvara shows how he graduated from being a tin pan alley soloist to a concert artist, and then demonstrates that he can still play ragtime. He scored a good sized hit, taking four solid bows.

May Tully's version of "Parlor, Bedroom and Bath," is a creditable effort, but like all condensed productions the consistency and sequence of the offering are mutilated in the condensation. However, the piece has been crowded with laughs and proves a rather pleasing entertainment. Eda Ann Luke and Sager Midgely play the featured roles and do excellent work in them. The remainder of the cast, too, should be commended for its good work. The act could stand cutting, and a slight revision to put it in smoother running order.

Jack McGowan, assisted by Jack McManus at the piano, offered a singing act that netted him one encore, and a good many bows, called for by earnest applause. McGowan has a good light baritone voice, which he combines with a pleasing personality and rendition. His numbers are all special. His appeal to the audience is due in no small degree to his lack of the so-called "vaudeville" manner. His musical comedy associations are indelibly stamped upon him.

Blossom Seeley, assisted by Bennie Fields, Sammie Miller, and Harry Stever, the latter at the piano, closed the first half of the program. Miss Seeley's method of delivering ragtime and blue numbers, which made her famous, still functions to perfection, and her act, which is made up of a number of new selections is beautifully set. Fields sings, dances and fools his way into a hit. Sammie Miller, a youngster with a good voice and a nimble pair of feet, acquits himself very creditably. He will bear watching for he gives promise of great things. Stever, a good accompanist, doesn't get much chance to shine. She had little trouble in scoring emphatically, and proved herself a great favorite.

Regal and Moore, assisted by an unbilled man, offered a novelty acrobatic turn in which comedy, burlesque and acrobatic thrills are mingled aplenty. The turn has to do with the old fashioned side show, and the two show the different kinds of act that you will see once you get inside the tent. The audience liked their work and showed their appreciation.

Gallagher and Shean offered a comedy classic called "Egypt." The act is well known to vaudevillians and theatre patrons everywhere, and needs no introduction. Suffice it to say that they had the audience in continual laughter, and stopped the show legitimately. Gallagher is one of the best straight men in vaudeville, and Shean is a comedian who has little trouble in getting laughs. They were the laugh hit of the show.

Ed. Janis and Company, the latter consisting of Carmen Rooker, The Southern Sisters and Ben Macomber, offered a song, dance and music act that held them in nicely in the closing spot. The act lacks only one thing, "ginger." More pep should be injected into it. It is nicely staged, and set. Janis is an agile eccentric dancer, Miss Rooker a specialty dancer of ability, and the sister team sing and dance creditably. Macomber, a singing pianist, does good work in his position.

S. A. K.

Jack Kramer and Dot Johnson will be seen in a new comedy act in "one" entitled "D'ya 'Member?"

VAUDEVILLE

EIGHTY-FIRST ST.

House almost sold out; the largest audience we've seen in some time. John and Nellie Olms opened with an interesting performance, doing sleight-of-hand and magic stunts with different objects, specializing on watches and clocks of all shapes and sizes. One or two of the woman's tricks were somewhat ancient, but on the whole the act went over good and is a relief from the general run of opening acts.

Bud and Jack Pearson followed with their "Touch of Legomania" dancing act. They open with a song in which they make it plain that they do not sing very well and know it. After this they do the rest of their act as a double, making it short enough so that it doesn't get monotonous. Their routine is not much above the ordinary and a few new steps here and there would help the act a good deal. They have eliminated the "broken ankle" announcement which they formerly used in the act.

"At the Drug Store" is the title of Lowell B. Drew and Vesta Wallace's comedy skit, a "flirtation fizz" that provided a light and pleasing entertainment. The drop in "two" depicted a drug store, and a soda counter also helps. The man is a clerk and the girl of the flapper type. The dialogue is bright; the girl does a dance or two that went over good, and the occasional telephone conversation by the clerk was good for many laughs. They close doing a double in "one," a song and dance affair that was fair to middling.

Harry Holman in "Hard-Boiled Hampton," by Billy Miller and Stephen G. Champlin, gave a very pleasing performance as the mild hard-boiled lawyer with his quaint way of doing things. Grace Bishop and Florence Crowley, one as his employe and the other a girl who wants a job and turns out to be his daughter-in-law, also did unusually well. Laughs were numerous throughout the act, especially when he answered the telephone, springing a new gag each time instead of saying hello. The last part of the act, with its human interest touch, when the girl who asks him for a job makes herself known as the wife of his son, who was killed in France—the wife whom he refused to recognize when his son was alive—was put over in an appealing manner without the unnecessary intense dramatic moments. The close of the act, when the booze that he went to New York for is produced, is a splendid close, with an unusual punch. Altogether a sketch that was entertaining at all times.

George McFarlane, a baritone with a pleasing personality, who was billed as "a favorite baritone" followed. McFarlane is accompanied at the piano by Herbert Lowe, who lends himself to his allotted task easily. His selections are varied, being made up of operatic, popular, semi-classic and ballad numbers. McFarlane has a sure-fire style of delivery and an easy assurance that makes it seem that the most natural thing in the world for you to do is to like it, and applaud it. All of his selections are short. He was well received, and for an encore offered a popular ballad and made a speech of thanks. His act proved fairly entertaining.

The show was closed by May Wirth, with Phil, the riding comedian, and assisted by the rest of the family. Miss Wirth opened with a song, a horse arriving soon after, and another girl joining them, both girls sang a duet in good voice, the horse acting as though he knew what the song was all about. The riding ring and set was very attractive, and the stunts performed by Miss Wirth, the comedian and the rest of the family went over wonderfully well. The horses are clever and the best natured we've seen in some time. Miss Wirth is to be congratulated on the absence of the ballet dancer circus costumes. M. H. S.

SHOW REVIEWS

AMERICAN

Business on the roof took a decidedly better aspect on Monday night, with the advent of cooler weather. Though in comparison to the way we have seen this place filled, it was really far from good, especially in the balcony. The orchestra was pretty well filled.

Jean and Jeannette Mura followed the two reel comedy which they use to start the show here, with a drawing act of fair merit. They did a number of landscapes, doing two in Dutch blue, and two in black, doing the latter from the back of a special curtain, with the charts on which the pictures were being drawn arranged to show the lines from the front of the drop.

Crosby and Gordon might possibly turn out a good two man singing act, if they drop their entire present routine, and learn a set of numbers different from those they are now using. One does "wop" comedy, wearing street clothes when reviewed, and the straight man made a neat appearance in white flannels and brown jacket. Their talk material is poor, even so bad that their main laugh gag is the old one about "so did the other jackass." The two have voices and might do well with an act like Kranz and La Salle did three years ago.

Harry and Ann Scranton also have handicapped their act with poor attempts at comedy which detracts from the good work which they do on the tight-wire. They open in one with a song, the melody of which sounds like "While Strolling in the Park One Day," and an acrobatic dance. After beginning another song, they stop and set shifts to full stage, where they do an effective wire routine.

Dave Manley said something in his monologue about "running for mayor of the Loew time," and having "played the circuit all his life," or words to that effect. Manley's present monologue and style of delivery will never get him beyond the small time, although it must be said that for a family house, Manley has a good act. He has every typical small time gag, even to the flag-waving recitation for a finish.

"Dance Novelties," as it was billed on the outside, or as the enunciator had it inside, Renoff and Renova, with Fat-mea was a mystery, inasmuch as one didn't know whether they were really serious about the dance work they were doing or were doing it for burlesque. If they were serious, then their attempts were weak, for they offered without a doubt the most ungraceful routines of toe, Russian, and Oriental dancing we have seen. Every time the man completed a pirouette, or an attempt at one, he ended with his back to the audience, and had to add an extra jump to face them.

McKenna and Fitzpatrick, man and woman, both possessing pleasing voices, did very nicely with a routine of character songs. The opening number gives the act a weak start

"Playmates" is the sketch formerly done by Arthur and Morton Havel, now being done by two new boys, with the same woman and butler. While the sketch will do for the small time, the personalities of the Havel Brothers made the act formerly much more effective than it is as done at present.

Dunham and Williams found the audience made to order for them, and almost stopped the show. The two do very good singing, but we repeat, that the act would be made much stronger by Jack Dunham, particularly, working in blackface for the bits. Andy Williams could work in tan or remain in white-face.

Ajax and Emily closed with their iron-jaw routine, which has been reviewed before.

BROADWAY

Instead of a vaudeville show this week at the Broadway, it might be more properly referred to as a dancing carnival, for of the eight acts on the bill, five of them are essentially dancing turns.

Following the opening act the Carpos Brothers who did some good head-to-head and other gymnastic tricks which sent them over well, there appeared Carroll and Gorman.

The two boys put over a number of published songs to good returns and did a dance which was neat. Took a legitimate encore and put over a published number with good diction.

Marshall Montgomery, in the next spot with his ventriloquial offering, went over well, at the finish particularly, because of the whistling. Montgomery did his act in "Two," and with the open doors in the theatre, it was difficult to hear his ventriloquial work. The singing of "Little Girl of My Dreams" is deserving of special mention and took an encore. Montgomery overworks the drinking business doing it three or four times.

Pauline Saxton and Sister have an offering that is weak and but a number two turn on the small time at best. The girls in their singing lack attack and force. Closed with the rendition of "Honey" and a dance but did not succeed in sending it over to anything but a flop.

Wells, Virginia and West were a riot in the next spot and stopped the show cold, sharing applause honors of the bill with Tom Patricola and Irene Delroy.

Buster West got many laughs and "mopped up" with his dancing. The turn has been described in detail in these columns before. Very reminiscent was the singing by Virginia of "What's the Use," which was a hit in the days of Goldie, St. Clair and Goldie. It drew laughs and a fair hand but the style is not of today and might be replaced by another number with more of a punch and applause appeal.

Doree's Celebrities followed with an operatic act which we have reviewed before. This second edition of Madame Doree's style of act, the other being "Madame Doree's Operalogue," is much weaker than the first in many ways.

The ensemble and solo singing with few exceptions was poor and although the turn received hands at the finish, it could stand a lot of rehearsing and some revision.

Tom Patricola and Irene Delroy in the next spot went right to it and succeeded in rolling up a neat score to their credit, stopping the show, Patricola being forced to make a speech of thanks.

We have reviewed the offering several times in detail at the Palace and other houses. Irene Delroy looked more shapely and charming than ever in her new short dress of wistaria shade solid spangles trimmed with blue, and the cute little blue toque trimmed with rosebuds. She danced gracefully and speaks lines well, having improved in her work considerably.

The Amaranth Sisters and Company closed the bill with essentially a dance offering in which a couple of acrobatic tricks were interwoven.

We reviewed this turn under New Acts when it was first produced in New York; the turn is now smoother than before and is distinctly a big time offering.

Particularly impressive and worthy of comment is the staging and the showmanship displayed.

The orchestra seemed more than particularly bad for the third show, making it very hard for the dancing acts, nearly all of which found it necessary to coach the tempo from the stage and in the Doree's Celebrities turn, the music being several bars ahead of the singers several times.

H. W. M.

NEW ACTS

(Continued on Page 12)

FRADKIN AND JEAN TELL

Theatre—*Palace.*
Style—*Musical.*
Time—*Twenty minutes.*
Setting—*"Two" and "One."*

Fradkin, with the assistance of an unbilled male piano accompanist, opened with the rendition of Sarasate's "Gypsy Dance," which has been played frequently in vaudeville by quite a number of others.

This was followed by the appearance of Miss Tell in a gown of fish-scales with white silk stockings, silver slippers and wearing a necklace of pearls. Tosti's "Goodbye" was sung, Miss Tell being noticeably nervous and making a decided effort; near the last part, before the finale she cleared her throat, and smiled with relief in the wings at someone at the conclusion. Despite this, some good tones were heard and the writer is sure Miss Tell can sing better and will when she regains confidence.

Fradkin then played on muted violin Dvorak's "Humoresque," which has been played times innumerable in vaudeville.

A selection that sounded Viennese and Kreizlerian followed and was rewarded with a hand.

Fradkin's playing showed technical skill, good bowing and a fair even tone, but nothing brilliant by way of soulful interpretation nor the flash of inherent genius. His playing seemed more the result of careful study plus the elusive quality theatrical folk refer to as showmanship.

Nevin's "Mighty Lak' a Rose" was next sung by Miss Tell, Fradkin playing in conjunction, Miss Tell seeming to have recovered from her nervousness, sang with more tonal assurance, a point that seemed to further impress itself, as for an encore, she sang "Wake Up," which was given considerable approbation.

Fradkin and Miss Tell, in "One," so that the "set" could be made for Miss Barrymore who followed, rendered "Roses of Picardy" and took a number of bows.

Miss Tell shows good breathing and has a strong voice with admirable good high tones which she used to advantage.

Whoever arranged the act should be given credit for not having insisted on a piano solo. H. W. M.

IVAN BANKOFF

Theatre—*Hamilton.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

Bankoff's work as a dancer is familiar, and needs no comment at this writing. The main reason for the review of a new act is because Bankoff has framed a new routine to fit a new partner, who has succeeded Mlle. Phebe. This new partner is little Miss Beth Cannon, a girl who was last seen with William Seabury, and who, judging from her work, will be seen a great deal all over the big time, if some producer don't get hold of her first.

Miss Cannon is a very attractive little creature, but better than her facial or other physical attractions, is her dancing. Her poise, technique, in her toe work are remarkable, and a good part of it lies in the fact that she works with Bankoff as though she had danced with no other all her life.

Bankoff's pirouettes and Russian eccentric work, are, as usual, big punches in the act—but it must be said that he has a partner worthy of him. The pianist is also very good, and deserves some billing. G. J. H.

VAUDEVILLE

PROCTOR'S 5th AVE.

(Last Half)

Chong and Rosie Moey were a hit in the opening spot, the dancing at the finish putting them over and the cake-walk, to the strains of "Georgia Camp Meeting," getting enough applause for two bows.

Cecil Grey has changed her opening since the reviewer last caught the act and it is better. She or he, it is an enigma to the audience, looked resplendent in several changes of costume and with good enunciation, diction and phrasing, put over a number of songs to hands. Took several bows at the finish to undiminished applause, especially when the wig was pulled and the audience was apparently mystified into thinking they had been looking at a clever impersonation; the idea of the trick is very good.

Johnson, Baker and Johnson went over well in the next spot in the act that we have reviewed numerous times.

Billy Shone uses a lot of material of a bygone day. "Does the Widow Murphy live here?" is a sample. He tries to kid his way through a poor act and should eliminate at once the business with the baby; taking the milk bottle from his breast, the "business" as if an accident had happened to the baby with the attendant holding up his hand as if it were raining and the following, "I hope she doesn't get pneumonia," which is in very poor taste. He jockeyed for applause at the finish, telling a couple of suggestive gags, one of which is used by Harry Hines.

Porter J. White and Company will be reviewed under "New Acts and Reappearances."

Emerson and Baldwin, in "So This Is Paris," were a laughing and applause hit in the next spot, although not going over when reviewed, as well as when they played the Palace; the night was very humid.

Jimmy Lucas and Company, in the same act we have reviewed before, were in the next spot; there is a great deal in the act that should be eliminated, including his reference to the fact that Francine is changing her clothes behind the screen and that another actor on the bill had better keep away.

Siegel and Irwin, in a good acrobatic act of class and showmanship, closed the bill, getting good hands for a number of feats well and capably performed. H. W. M.

REGENT

(Last Half)

Marguerite and Alvarez, trapeze performers, opened the show with a routine of balancing stunts, some of them very difficult and gripping. But while their stunts are very good, the act is a dumb one and must work very hard for a good hand. A head balance by the man, while the trapeze was in motion, was the best stunt they showed.

Lew Hawkins, in the second spot, did but poorly, as in the case of the last time he was reviewed by this writer. His comedy is weak and he is badly in need of new material.

Newell and Most, in the third spot, had a sketch which revolved around the misnaming of musical instruments. They were on the whole somewhat weak and much of their comedy failed to hit the mark, though they have some good lines. They work in front of a special drop in one which shows a suburban scene and their comedy is on the run of that in which chance acquaintances discover that they have always been neighbors.

Al K. Hall and Company, with a sketch in two scenes, were the hit of the bill. They open in one, man in burlesque evening dress attempting to hold up a straight man. The situation is reversed; they become friendly and the straight volunteers to educate the other in the capture of women. Two girls enter, one after the other, and some fair comedy ensues. Hall's method of working is at times very reminiscent of Barclay, in the Fanchon and Marco Revue. The stage strategy of the two is at times very poor in this part of the act.

Piantadosi and Abbott followed with a cycle of songs and a little talk, some of it funny, and went over quite well, principally because of their finish, in which they presented a medley of old favorites written by Piantadosi, who was at the piano. Abbott sings well and Piantadosi makes a fair straight man for the comedy they pull, but they did not get a really big hand till they went through the medley.

Sherman and Rose closed the bill with a dancing turn in which they showed themselves possessed of much ability, but it lacked something necessary to put it over strongly. They opened with a waltz, a fair start, and then the girl did a solo. The man followed with a Russian dance well executed, and then they closed, dancing together. The close of the act is fast and helps it along for a good hand.

J. G.

JEFFERSON

(Last Half)

The management announced that old fashioned picnics would be held on the stage every Friday night. Greased poles, three-legged races, pie eating contests and all that goes with such doings will be a feature every week. Dave and Lillian, colored song and dance team, opened the bill, dispensing their wares with considerable pep. Man and woman did both single and doubles.

Carroll and Gorman, two men, one at the piano while the other sang. Both danced later, to a good hand.

Neville and Dano, one as a captain and the other a private in blackface. They have some North Pole scenery in "two," a snowbound airplane being in the background. The captain spends most of his time sitting at a table while the one in blackface moves around during the dialogue and performs some antics, playing on a fife, etc. Some of the dialogue was funny. Toward the end of the act the private starts for somewhere with a sled load of dynamite, the captain wishes him luck and reports his progress to the audience. "My God, he slips—the dynamite"—there is a report as though both barrels of a shot gun went off at once, and a stuffed soldier shoots through the air. A moment later the soldier is pulled across the stage riding a polar bear.

Brown, Evans and Earl, two boys and a girl, opened and closed as a three-act. The rest of the time the two boys danced together, alternating with the girl, who did some singles, singing, dancing and impersonating a male inebriate, which she did very well.

Margaret Ford sang several songs, one or two in a fair soprano voice, the rest in a deep contralto not heard every day in vaudeville. Received a strong hand at the finish.

Norton and Melonette presented their novelty act doing the grandma stuff of 1850, 1870 and the present-day method of courtship. Though the act begins with one girl telling the other about her grandma's love affair, etc., while they sit on the steps of one of their homes in Washington Square, their talk does not come up to the standard maintained in that social circle. The girl that wore the male attire evidently likes the limelight, for she held the stage while her partner was satisfied to take the bows in the regular manner.

Stan Stanley provided some diversion in his novel method of working from the audience with the aid of a man on the stage and a girl who worked both in the audience and on the stage. The act goes over pretty good, supplying a laugh now and then. One or two lines might be eliminated, especially in his talk to the girl, which is rather raw at times.

Four Lamey Brothers closed the show with their acrobatic and bouncing act, speeding things up as they went along.

M. H. S.

CITY

(Last Half)

Rekoma, in a hand-balancing act, we have reviewed several times, has a good opening act which would be still better if he would take the suggestion made several times and instead of being so stiff in acknowledging applause, would appropriate a part of the bending used in his tricks and be less unbending as he takes his bows.

Peel and Colvin, whom we reviewed at another house recently, sang well and went over to hands.

Valentine Vox, as a ventriloquist, is artistic even though the idea of his opening with the "Buttons" asleep on the settee, and the "business," was used for some time around New York by Frank Gaby. "Fancy that!"

The act is quite good, including the yodelling which was well done, but the two-voice singing must have seemed fakey even to the uninitiated.

Rand and Gould have an act of very old, very small time and very unfunny "hokum." One does straight, the other tramp and it is a toss up as to whom is the worst. The use of "cockeyed Lizzie" is bad, and the line, "Walking delegate of the Sons of Rest," was used by Lou Cooper in the days of Gus Pixley. The only things that received even the remotest resemblance of a hand were the song, "Little Drops of Happiness," and the finish, sung out of books entitled, "For Months and Months and Months," the reviewer being afraid it will be months and months and months before the two will manage to get anywhere, unless the material is changed from beginning to end.

Jason and Harrigan, two girls with pleasing personalities and a certain sense of humor, followed, going over well at the show reviewed. Several of the faults mentioned in a previous write-up have been corrected.

Carson and Kane, with special drops, presented a dance offering in which the man did imitations of Pat Rooney and George White.

The girl looked well in changes of costume and shapely in the white knickers.

The Florentine Singers closed the show; they have a new set that is effective.

H. W. M.

AMERICAN

(Last Half)

The show, the end of this week, was, in general, much better than that reviewed the week before.

Wardell and La Coste opened with a singing and dancing turn, going over quite well. The girl in the act shouts, rather musically, instead of singing, though she evidently attempts to sing. Her partner, however, has a fair voice.

Bud Bernie, following them, showed much more finish but received a colder send-off. Many of his lines, though quite clever, flew right over the heads of his audience. His singing is not so bad, but his piano playing, which is the feature of the act, is much better.

The third spot showed Sutter and Dell, bicyclists. One of them, who is dressed like a comic edition of a telegraph messenger, goes through a round of falls and other comic oddities that doubled up his audience.

De Bell and Waters continued the comic strain successfully and went over for an excellent hand. The girl does the kid stuff and the man a rather tough boy. Their comedy is very legitimate and is generally put over quite well. The man is a good performer and puts a punch into his lines wherever it is needed. The act is aided in its final effect by a strong finish.

Corinne and Company, the featured act on the bill, closed the first half weakly. Corinne is a very poor dancer and her violinist-partner-accompanist showed nothing out of the ordinary. They attempted a violin dance similar to the one done by Fanchon and Marco, but neither the violin playing nor the dancing is sufficient excuse for the imitation.

Opening the second half of the bill, Evelyn Cunningham went through her cycle of songs to a strong hand. Her manner is sweet and her singing good, but she seems to lack punch. This is not evident until she talks, when she frequently fails to put enough punch into her catch lines. However, her performance, taken as a whole, is very good.

Homer Miles and Company, following her, presented a conventional sketch of the type which has the self-made man for hero and the well-bred gentleman for villain. Miles, himself, played his part well and enunciated all his words so that they could be heard throughout the auditorium, but the other man and woman not only fell below him in their characterizations but their words were almost always so indistinct as to be inaudible.

Aucker and Winifred put it over strongly for a great hand. Their material is old and the writer saw them, or others, doing the same act, years ago. However, they almost stopped the show in spite of the aged material with which they worked.

The Mazuma Japs closed the show. A coy little girl, who opens the act and later sings another number, adds polish to the turn with her performance. J. G.

PROCTOR'S 23rd ST.

(Last Half)

John Le Claire, who was with Harrigan and Hart in 1871 and played Tony Pastor's in 1872, opened the bill with juggling, and received laughs and good hands.

Hart, Wagner and Eltis have a new entrance, they crawl in, that is the two men do, and are joined later by the blonde vocalist. There is some talk, mostly running to the burlesque style of comedy and is not of vaudeville. The trio finish with a well written number on capital and labor.

Primrose Semon and Arthur Conrad and Company were a hit in the next spot, putting a good punch in the show at this point. Act will be reviewed in detail in another column.

Vernon could hardly be called a rising young ventriloquist, but he could teach many a rising young ventriloquist the art of presenting an act in true showmanship style. With just a few figures in "one" Vernon held the interest well, did not use a lot of old stock gags, and in his singing in three distinct voices, showed superiority of technical skill and true ability. The writer knows Vernon will not see this notice, but trusts he may have the pleasure of reviewing the act again. Was a distinct hit, Vernon being forced to make a speech.

Jean Granesse stopped the show "cold"; we have reviewed the act many times in detail. The singing is sure-fire every show, and the act never fails to take an encore.

Hashai and Osai, Jap man and woman, have a versatile act including perch, waterbowls, tumbling, and for a finish an original trampoline with indicator arrangement. There are in reality two trampolines, the woman on one, the man on another, and they do a somersault race, the indicator holding the attention of the audience and the applause going to the woman at the finish as she always wins.

H. W. M.

GALLANDO ON FOX TIME

Gallando, the clay modeller, is now working the Fox time under the name of Claymo.

HAMILTON

(Last Half)

With Ben Welch and Ivan Bankoff being two out of the six acts on the bill this half of the week, it can readily be seen that the house had a better show than most split-week houses, and assuredly a better layout than they've had in several weeks.

But even the combined names of those two up in lights couldn't possibly draw business on Thursday afternoon here. In fact, with the temperature playing around 96 in the shade, it is doubtful as to whether Al Jolson could have drawn better business.

A curious feature of the small audience that was present, lay in the fact that despite the heat, they were very appreciative and generous with their applause. Even the overture, played by William McElwain's orchestra, was heartily applauded.

Morris and Morris would have received more applause than they did if they didn't handicap their acrobatic work with a lot of useless attempts at so-called comedy. The two did some good tumbling and work on a trapeze made of a broomstick.

Kay Neilan sang a number of character songs, embracing the Scotch, Irish and "wop" type, using two other published numbers in addition to those numbers. Miss Neilan is apparently hardly sixteen years old, and shows bits of cleverness in most of her numbers. What she needs is more effective material than her present routine contains to land her for the big time.

Knapp and Cornella, recently back from England, offered their comedy, acrobatic and instrumental act, which is reviewed under "New Acts and Reappearances."

Ivan Bankoff has now secured a new partner, Beth Cannon, in place of Mlle. Phebe, who was programmed as appearing with him at this house. The act was a solid hit from start to finish, Miss Cannon proving to be a wonderful dancer and partner for Bankoff.

A review will be found under "New Acts."

A reception lasting about three minutes greeted the appearance of Ben Welch. Welch not only made them laugh steadily for fourteen minutes, but had to make a speech at the finish of his offering, thanking the audience. He will also be reviewed in detail under "New Acts."

Beacon and Fontaine made the audience forget the heat watching their work on the roller skates, in addition to some pleasing toe-dancing by the girl member of the team. Most of the skating is done by the man, who delivers some very good work. G. J. H.

AUDUBON

(Last Half)

The Lunette Sisters opened, doing an aerial iron-jaw offering, using an apparatus which was worked from the stage instead of the wings overhead. The girls do several changes, closing with the wings effect, whirling through the air at a fast pace, dropping the wings and appearing in white tights, both showing shapely figures.

Goode and Scott, a black-face combination, started their act with a crap-shooting bit, incorporating the "My last dollar" bit, and the line, "I'll make you tell the truth yet," which has been used during the past few years by another black-face act which appeared in vaudeville. The two have some very funny lines in their material, in addition to many which are of the customary black-face act type.

Dorol Blair, assisted by Elliott Jacoby at the piano, went well at the finish of the act, after doing a routine of songs in falsetto and a toe-dance. Blair is a fairly good female impersonator, but a close observer would note the large hands, and neck and arms, which are extremely masculine. His toe-dance at the finish would have been much more effective were it not for the clumsy bow with which he ended the number. However, this might have been due to nervousness, for his actions otherwise were graceful. Jacoby displayed very good ability at the piano, in the accompanying work and in a solo.

The Novello Brothers, said to be brothers of the Arnauts, who are now in England, are doing an act exactly like that of the Arnauts, including the instrumental bits, the make-up, the acrobatics, and the "Love-bird" whistling bit at the finish. The turn was pleasing from start to finish, the "bird" bit scoring heavily.

Bard and Pearl, playing a return engagement with their talking comedy act, were the laugh hit of the show and were called back for an encore, which they took with a comedy speech by Pearl. Bard is one of the best straight men in the business, and Pearl's "Dutch" is the nearest to Louis Mann we have as yet heard. But it isn't an imitation, for Pearl has his own original mannerisms, all of which are funny.

Louis Berkoff and Sister do a dance act which shows nothing remarkable in the way of costumes, or setting, but which is remarkable in the ability possessed by the two. Both do Russian dancing, and offer some sensational work. Few girls can do the work that Miss Berkoff does. G. J. H.

VAUDEVILLE

PRIMROSE SEMON

Theatre—*Proctor's 23rd St.*
Style—*Singing and Imitations.*
Time—*Fourteen minutes.*
Setting—*Specials in "One" and "one and a half."*

Of all the acts that have inundated vaudeville from burlesque this summer, Primrose Semon has the best this reviewer has seen, and it would appear as if she has had some previous vaudeville experience, for the act is put together with a better idea of what vaudeville requires than the others.

The drop shows the exterior of the stage entrance Palace Theatre and in "One" Miss Semon has some conversation with Arthur Conrad who does a chauffeur. A number was sung entitled "Home James."

Entering the theatre, Miss Semon is seen to enter her dressing room, the lighting revealing her behind a scrim. A colored maid Daisy, who has previously entered, assists her to dress carrying on a conversation the meanwhile. Daisy was very good, delivering her lines well, feeding the laughs, and occasionally putting across one herself. Miss Semon missed several points by rushing the conversation, a habit probably acquired in burlesque.

Conrad, who doubles "Props" tells her the stage is waiting and she is seen leaving the dressing room. A drop of gray is lowered and Miss Semon upon her entrance, did imitations of Al Jolson, Eddie Foy and Eddie Cantor. Foy and Cantor were the best, being quite good, Jolson was not bad but was rushed through.

Miss Semon reenters the dressing room, changes, Daisy again holding a conversation in which there were some laughs.

Arthur Conrad doubles a "John" and meets Miss Semon upon her exit as she is apparently on her way home.

Some talk and a dance followed for a finish, Miss Semon displaying agility and some good kicks; she is very light on her feet and graceful.

Act is well constructed, carefully planned and well executed, clean, free from all vulgarity or suggestiveness, and could serve as a model for other burlesque performers who imagine that several bits from former shows can be strung together with a few published numbers to make a vaudeville act.

Went over exceptionally well when reviewed and could easily hold a spot in the better houses. H. W. M.

STEELE AND CORDINI

Theatre—*City.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*"One."*

Man and girl who, were they to eliminate the attempted comedy, would have a better act, although all in all the turn is but for the smaller houses.

The girl plays piano-accordion, and at the finish of the act sings a chorus of a song; the man does some "fiddling"—you could scarcely call it violin playing, although his execution is good.

The dressing of the act is, with the man wearing a palm beach suit and the girl in evening gown of gold cloth trimmed with blue ribbon rosettes—inconsistent.

The musical conversation double, using old popular song numbers for answers to spoken questions, is old and futile, and the stalling, with the announcement. "While my partner is changing her wardrobe I will play," etc., is amateurish.

All the talk should be eliminated or some new material written, and the act coached or directed by someone who knows. At present the turn is but small time. H. W. M.

NEW ACTS AND REAPPEARANCES

BEN WELCH

Theatre—*Hamilton.*
Style—*Talking.*
Time—*Fourteen minutes.*
Setting—*"One."*

The writer caught Ben Welch on a Thursday afternoon, when the theatre contained very few people, and when the thermometer looked as though it were ready to explode any minute. The occasion, we learned later, also happened to be the first performance Welch had given in three months.

With all these handicaps, Ben Welch came out, led by his old assistant, Mr. Murphy, and received a reception lasting three minutes, and then made them laugh steadily for fourteen minutes, and left them applauding and whistling like mad.

And it couldn't be called sympathy for him. It was admiration, pure and unadulterated, for a man of his years, who has the grit to work, despite the loss of his eyesight, and make a winning fight against the greatest of handicaps. Ben tried his utmost to hide his trouble from the audience, and didn't mention it once in the act. He just gave them material that was clean, clever, and handled in showmanlike manner. Only at the end of a curtain speech did he say, "—And I hope to look you all straight in the face again—soon." And with his courage and grit, there is no reason why he shouldn't.

He is assisted by Murphy, attired as a cop, in the opening and closing portion of his act. His own orchestra director, a violinist, also comes in, for some talking bits over the footligths.

He made them laugh, real laughs, on one of the hottest days in summer at this house. And he'll do even better all over the circuit. G. J. H.

NELL McGILL

Theatre—*Proctor's 58th Street.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In "one."*

The very name of McGill is an asset to any act playing at this house, so Miss McGill had one advantage before she made her entrance. She's of the type that can be called "sweet looking" and has a pleasing contralto voice, as far as the tone is concerned, but which semed to be somewhat weak.

When reviewed Miss McGill sang only three numbers for her routine, opening with an Irish waltz number, then using a ballad, "The Sweetest Story Ever Told," and closing with a "Dixie Blues" number.

She'll do well in the small time houses. G. J. H.

LE ROY BROTHERS

Theatre—*Crotona.*
Style—*Acrobatic.*
Time—*Eight minutes.*
Setting—*"One."*

This is a rather slow moving acrobatic turn of the kind in which the strong man is always lifting or balancing his partner. They offer nothing in the way of new stunts or very exciting ones. However, it is not altogether fair to pass complete judgment on the act in the light of the conditions under which they worked when reviewed. The matinee house was small and the weather stifling hot, and perhaps because of these conditions the brothers seemed to work in an apathetic and indifferent manner. The close of the act when reviewed was too slow to send it over properly. J. G.

CARROLL AND GORMAN

Theatre—*Coliseum.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

A youthful combination of two lads which offers a suggestion of Van and Schenk that is more noticeable with them than with any two-man team which has tried to imitate the "Follies" team. This is mainly due to the work of the chap at the piano, who, like Gus Van, possesses a high tenor of very pleasing quality. The other lad in this act also sings very nicely, but the former evidently has more experience than him. At any rate, he is the more finished performer.

Their singing, vocally, is good. The two also have some dance bits, one a jazz solo, which might be taken out, including the closing dance, for it detracts from the class of the offering.

And class the act has plenty, for the boys look neat and work nicely. What they need most of all, and that is only to reach a big time standard, is more work. Of natural ability they possess sufficient to land them on the big time. But with more finish than they have at present they'll not only be able to land the big time, but hit it with a wallop. G. J. H.

KNAPP AND CORNELLA

Theatre—*Coliseum.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*In "one" full, and "one."*

"A Pot-Pourri of Vaudeville" is the billing used by these two, and to live up to it they offer hokum comedy all the way through, doing just one legitimate bit in full stage, consisting of a piano and trombone duet. And then in that bit we are almost certain that the pianist was bluffing.

The act is started by one in rube attire, who leads off with a song, and then the interruption by the discordant trombone in the pit. The regular argument, mingled with hoke comedy, follows, and the musician ascends to the stage.

We forgot to mention that they also do legitimate work in tumbling, receiving applause on some good stunts.

They close in "one," doing some dance with comedy intermingled. As a big time offering they won't do, but they'll hit them nicely in the three-a-day houses. G. J. H.

FOUR BROWN GIRLS

Theatre—*Proctor's 58th Street.*
Style—*Female quartette in tan.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Four girls, three in tan make-up and one using blackface, attired in white skirts, waists, tams and green sweaters. The one in blackface tries hard to get laughs with some comedy, which was unsuccessful when reviewed. The girls sing fairly well, one playing piano to some solo numbers in the act. Good harmony in a female quartette has always been one of the hardest things to achieve, and these four are by no means anything wonderful in that line.

The Yiddish comedy number done in solo by the girl in blackface is out of the character of the act and could be replaced to advantage.

They'll make a good flash for the small time, but as a big time act, or even better than small time, have not much value, for about the one big asset of the act is the make-up. G. J. H.

THE SHELDONS

Theatre—*Audubon.*
Style—*Up-side-down juggling.*
Time—*Six minutes.*
Setting—*In "two."*

These two only do six minutes, but the work they do in those six minutes is more effective than the work some acts do in twenty. Their entrance is made with the man carrying the woman with one hand, the woman's body in horizontal position. The man wears black silk knickerbockers, and a white silk shirt, and the woman is attired in a very pretty black and white frock, wearing white shoes and stockings. She is very attractive, and also very shapely.

The work done by the two places enough merit to their offering, as to enable them to play a better than opening spot on even a big time bill. The routine includes equilibrist, ball and hoop juggling, gymnast stunts and up-side-down acrobatics. And the woman isn't in the act merely to pose as a picture, for she does the brunt of the work.

Among the more sensational stunts are such as: The woman stands on the man's head, balancing herself on one foot, and juggles five hoops, using her other leg, two arms and neck; the woman in a head-to-head stand on the man, both juggling three balls at the same time. In this stunt, the woman's head is downward, towards the floor, and the juggling with the balls is done toward the ceiling.

Both look very neat, are excellent showmen and have the material with which they can play any standard of house, be it big time or small. G. J. H.

RAND AND GOULD

Theatre—*Audubon.*
Style—*Talking and singing.*
Time—*Sixteen minutes.*
Setting—*In "One."*

Two men, one straight and the other as a tramp with bulbous nose that wobbled now and then and whose make-up was almost repulsive so well did he succeed in impersonating a knight of the road. The straight makes his appearance, soon followed by the tramp carrying a suitcase and inquiring of the other where a good hotel was to be found. After some dialogue the man announces himself as a traveling man selling pills, and offers the tramp a pill that will make him never want to see a woman again. After a little hokum on taking the pill the tramp leaves and his partner sang "Little Crumbs of Happiness" in a rich tenor voice.

The tramp comes on after the song, some dialogue follows, with an attempt at humor now and then, and the tramp is left to recite to the strains of "Hearts and Flowers." He recites a poem, a burlesque on a melodrama affair, mixing his grammar, generally putting the subject where the verb ought to be. They close singing a duet, holding books in their hands, one a telephone directory, etc. They sang some verses of "Months and Months and Months." Incidentally, its months and months since that song was first done.

Evidently the act makes no pretense to big time and will get along on the three-a-day circuit. The tramp might make his appearance less obnoxious and the straight has a voice that he need not be ashamed to use much more than he does. The first half of their act drags a little and some snappy lines injected here and there would help considerably.

VAN AND CORBETT ROUTED

Billy Van and James J. Corbett are at Rockaway this week which is the opening engagement of a long vaudeville tour. They are routed for forty-eight weeks and after playing the Keith time will take up the Orpheum tour.

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THE FILM DUTY

The proposed ad valorem duty of 30 per cent upon motion pictures imported to this country is meeting with much adverse criticism in England and France. The issues at stake are not, judging by the press comment in those countries, clearly understood.

English motion picture producers, whose product represents only about 15 per cent of the pictures shown in Great Britain, the balance being pictures imported from the United States, are taking advantage of the ignorance of the majority in the matter by urging that retaliatory measures be taken against the American films. These producers, in a resolution they have signed which demands the withdrawal of the present low duty on American film, cite as an example of the workings of the proposed American duty figures which tend to show that the tax charged under the proposed new tariff would be about one-third more than the original English production cost.

These figures are undoubtedly correct, but are misleading, inasmuch as exceedingly few English-made films are exported to the United States. One English producing firm set up offices in New York a short while ago for the purpose of distributing in this country the films of its manufacture. This firm, through the inferior quality of its product, failed after being in business only a short while.

The same thing is true in France, where agitation is being started against the importation of American pictures, using the proposed 30 per cent ad valorem tax as a wedge in the enlisting of public sympathy.

Both of these movements are nothing more nor less than efforts to corner the domestic motion picture markets for the domestic producers.

The motion picture patrons in both England and France, fortunately for the American producers, are used to seeing the American films, and it will take an immense amount of publicity on the subject to get them to agree to cut off their supply of these.

What the foreign producer, both British and French, refrains from mentioning, is that the American duty has been put up in an effort to protect the thousands of people employed in the film industry, not from the foreign producer, but from the American producing firms who have made plain their intentions of shifting their production bases to Germany and other foreign countries to take advantage of the comparative cheapness of picture producing there.

GOLDIN REPLIES TO LEON

NEW YORK CITY, July 28, 1921.
Editor of THE NEW YORK CLIPPER:

Dear Sir—I shall esteem it a favor if you will kindly insert the following in your paper:

This will be my last reply to people who are looking for cheap notoriety by making absurd statements. They are not in my class and are beneath my notice; they take advantage of editors who accept their articles in all good faith, thinking them to be true.

Mr. Leon has up to now failed to state who performed my effect, as I am presenting it, and where and when he saw it; he also failed to accept my challenge and swear to his statements, as I did mine, thus confirming the truth.

Speaking of second childhood, the shoe should be on the other foot. The explanation Mr. Leon gives in his article of the effect in question and his description is not what I am presenting.

As to paragraph five in my statement, which Mr. Leon mentions, he has twisted the truth, as he will find out if he reads it again. I had my illusion built and finished before any conversation took place. The first one I confided in was Frank Juaz. Leon never told me he was building either before or after I first produced the effect.

I wish to point out a contradiction Leon makes in paragraph eight of his last statement, where he says that he believed that I was the originator and that was why he offered me $100,000 for rights to perform said illusion. That alone is enough to convince anyone with common sense that Leon's statements are a pack of nonsense and not worthy of notice.

Thanking you for your courtesy in allowing me to take up so much space in your valuable paper, believe me to be

Yours very sincerely,
HORACE GOLDIN.

Answers to Queries

French—Mme. Rejane made a tour of the United States under the direction of Liebler & Co.

Square—Wm. Faversham and Hilda Spong appeared in "Imprudence" at the Empire Theatre, New York.

R. B.—Edward Shipp was equestrian director of the Ringling Brothers Shows; also of the Forepaugh-Sells Shows.

Dimit—Tyrone Power played Judas in Mrs. Fiske's production, "Mary of Magdala," at the Manhattan Theatre, New York.

Phil—Keith's Chestnut Street Theatre, Philadelphia, was completed in 1902. The opening bill included Fadette Women's Orchestra, Milly Capell, Girard and Gardner, The Martinettis, R. J. Jose, Claudius and Corbin, Carson and Willard, The Chamberlins, Crane Brothers, John Ford, Marshall and Lane, Fyne and Dandy, Simmons and White, Sophie Burnham, Satsuma.

Anxious—(1) "The Witching Hour" was produced at the Hackett Theatre in 1907 with John Mason, S. E. Hines, Wm. Sampson, Freeman Barnes, Thos. P. Jackson, Ethel Winthrop, Jennie A. Eustace, Adelaide Nowak, Morgan Corman, George Nash, Russ Whythal, E. L. Walton, Harry S. Hadfield and W. E. Butterfield in the cast; (2) the cast of "None So Blind" included John Mason, Mabel Roebuck, Ivy Troutman, Thos. P. Jackson, Thos. MacLarnie and Walter Hale.

C. L.—Louis Mann was seen in "The Consul" at the Princess, New York.

N. M.—"Hiawatha" was published by the Whitney-Warner Pub. Co., of Detroit

M. J.—Julia Marlowe appeared in "The Cavalier" at the Criterion Theatre, New York.

Sing—Brennan and Story's "Ring Down the Curtain" was published by W. H. Anstead.

Opera—Maude Lambert was with the "When Johnny Comes Marching Home" company at the New York Theatre.

Paid—Chas. Richman was with the Empire Theatre Company when it played "The Unforseen," a four-act play by Robert Marshall.

W. W.—Annie Russell and her company presented "Mice and Men" at the Garrick, New York. John Mason and John Glendenning were in the cast.

D. B.—Blanche Bates was in the original production of "The Darling of the Gods" at Belasco's Theatre, New York. George Arliss played Zakkuri; Robert T. Haines, Kara.

Irving—"Heidelberg" was adapted from "Alt Heidelberg," by Aubrey Boucicault, and was presented at the Princess Theatre, New York, December 18, 1902, with Mr. Boucicault as Karl, and Minnie Dupress as Katie.

S. P.—Sidney S. Toler was leading man with Corse Payton's Stock company for several seasons. He was with Julia Marlowe's company in "When Knighthood Was in Flower."

S. L. O.—The cast of "The Prince of Pilsen" included Dorothy Morton, Anna Lichter, Jeanette Bageard, Lillian Coleman, Arthur Donaldson, John W. Ransone, Harold Crane, Edgar Morton and Sherman Wade.

F. H. B.—"Little Lord Fauntleroy" (which was presented as "A Little Unfairy Princess" in London, England, December 20, 1902) was seen at the Criterion, New York, January 14, 1903. Millie James played Sara and Mabel Taliaferro was cast as Ermyngarde.

Circle—The Park, formerly the Majestic Theatre, New York, at Park Circle, was opened January 20, 1903, with "The Wizard of Oz." The cast included Montgomery and Stone, Anna Laughlin, Bessie Wynn and Bobby Gaylor.

Singer—"The Telephone Girl" cast included Louis Mann, Clara Lipman, Joseph C. Fay, Edward S. Abeles, Henry Bergen, Nicholas Burnham, Jas. F. McDonald, Ben T. Dillon, Sam. P. Fisher, Rose Braham, Sarah McVicker, Helen Harrington. Nellie Douglas, Carolyn Huestis and Bessie Wynn.

25 YEARS AGO

Mrs. John Hoey died at Long Branch, N. J.

The Elinore Sisters were playing the Masonic Roof, Chicago.

Nellie O'Neill and Lillie Sutherland were with the Irwin Brothers Co.

Naylor's Opera House, Terre Haute, Ind., was burned.

Mrs. Wm. Barry died at Brooklyn, N. Y. She was survived by eight children.

Lewis Livingston was at Guatemala, Central America.

D. V. Arthur was manager of Tompkins' "Black Crook" company.

Horace Goldin, Lewis and Elliott, Belle Brooklyn and Leila Trimble were among those playing at Bergen Beach, Brooklyn.

Fred J. Huber managed Vacca's Trocadero, Coney Island. The following appeared there: May Adams, Kelly and Fitzgerald, Marce Bartlett, Maude Beverly, Clara Symonds, Maude Ellston, Lew Carroll, Jas. Baisley, Thomas Kernan and Harry Darlington.

Rialto Rattles

IT'S RATHER VOCATIONAL
To see the old comedians buying "Apple Sauce" in the Automat.

NO
The present president of the United States was not a member of the former team of Harding and Ah Sid.

NEARLY ALL
The music publishers will admit that business is very piano.

TO TAKE A "LONG SHOT"
In the film gamble doesn't necessarily mean that odds of winning are in your favor.

UNDER ANY CIRCUMSTANCE
Would a shoe salesman refer to a "pony" sized soubrette as a "Short Vamp"?

A SILK DRESS BECOMES
Many an actor is wearing a silk shirt this summer that seems strangely reminiscent of wifey's wardrobe last winter.

NOT ALL THE
"Tales of Hoffman" were written at Etretad, France!
Some of them were written in New York—page Aaron.

BEATS IT
The unusual ability displayed by "Traps," the three-year-old drummer-boy, makes one wonder whether his father was ever a traveling salesman.

IN THE NEAR FUTURE
Will those who have become expert in the new gambling diversion be known as "Putters" and "Takers"?
One Englishman, playing, was heard to murmur, "One good turn deserves another—old TOP."

GETTING A HEAD
A certain actor who was going away for a three days' vacation asked his doctor what he should do for his health.
"I'm not a phrenologist," said the austere medical adviser, "or I would tell you what to do for your 'week-end.'"

ADAPTABLE
James Thornton, the monologist, says he can do his act anywhere, that he needs no dressing room, no orchestra, and has been known several times to do his turn even without an audience.
Jim insists that the absent audience was not after his act, but before.

WHAT DOES IT MEAN
When one sees Bill Lykens wearing a pink shirt and on his desk a box of Coty's powder and Venus pencils?
A signed, but otherwise blank telegram, was on Bill's desk; when asked the import, the dean of agents replied, "Oh, that's from an English act and means 'all time vacant.'"

A "DUMMY" REMARK
Hugh Emmet, the ventriloquist, insists that the Ninth Avenue "L" trains go to "Fish-hook," which is at the end of the line.
Wonder if this is his alibi for the no hit, no run, no pitch, no anything else "invisible" ball game he inveigled a poor, hard-working scribe to attend the only day he had off!

FORGOT HIMSELF
Joseph Santley, formerly Joe Santley, happened in one day, some years ago, to see Floyd Scott, formerly on the Kansas City *Star*, but now head of the Orpheum Circuit Publicity Department.
Santley, who was "nineteen" for some years, said to the former newspaper man, "Let's see Scotty, how old am I?"

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

PARIS THEATRES SUFFERING FROM WORST BUSINESS SLUMP IN YEARS

Few Houses Have Withstood the Summer Dullness and These Are Playing to Lowest Receipts in Years—Majority of Theatres Closed

PARIS, July 30.—The Parisian theatres are suffering from the almost worldwide business depression prevalent at present, many of them having closed their doors entirely until the autumn. The unusually hot weather which has been the order here for the past few weeks has aggravated the situation, cutting down the receipts of those theatres still remaining open.

In the spring managers were eagerly bidding for theatres for the summer season, and it was generally expected that business during the summer would be good. Now, however, most of these managers have quit without completing one-third of their proposed programs for the summer.

In an effort to hold out through the heated months a number of theatres are trying light farce and melodrama, but for the most part the low box-office receipts are enabling them to just about keep their heads above water.

At the Odeon Theatre, where business is especially bad, the repertoire company is most successful with the presentation of "les Miserables." Part of the Odeon repertoire company is playing at the Trianon-Lyrique, which is at the other end of Paris, in Montmartre, and is thus enabled to realize a maximum of financial returns.

The two most popular plays at present being shown at the Comedie-Francaise are "Le Passe," with Mme. Simone, and "Le Duel," with M. Le Bargy. The receipts here have fallen to about 6,000 francs a performance.

The Opera-Comique is faring best of all just now, averaging around 14,000 francs performance. The Odeon, however, has taken in as low as 2,000 francs on a performance.

There is a great deal of interest attached to the split brought about in the artists' union by the secession of the Union of Lyrical Artists from the Federation du Spectacle. The Lyrical artists' union, to which most of the singers in France now belong, has been dissatisfied for some time with the treatment they have received from the Federation, claiming that its interests have not been supported.

As a result of this break the Union of Lyrical Artists is also out of the General Confederation of Labour, to which the Federation du Spectacle belongs.

While the members of the lyrical artists' union are firm in their stand, it is believed that the negotations at present under way will result in their rejoining the Federation.

PARIS OPERA HAS BIG DEFICIT

PARIS, July 30.—Grand opera in this city is undergoing a worse slump than any other phase of show business, as is shown by the enormous deficit in Paris opera, at the French National Academy of Music, under the direction of Jacques Rouche. Even with the government's subvention of 700,000 francs, the opera company has been a great financial loss.

It is said that unless the enterprise gets the private backing of some millionaire or some other patron, it will be necessary to omit opera from the programs at the Academy of Music, and run motion pictures or some attraction that will draw money.

TRY AND GET IT!

LONDON, July 29.—Business in the various motion picture houses has become so bad that exhibitors have resorted to all sorts of methods to get people to come to their shows. Advertisements of all sorts are being played up, but about the most startling of all was the motion picture exhibitor who had an ad in all the papers, stating the name of his theatre, and in big letters made the plea:

"WANTED—AN AUDIENCE!"

HARDING CO. OPENS IN AUG.

LONDON, July 29.—Lynn Harding and Denys Grayson will open at the head of their repertoire company at the St. James Theatre in August. Among the members of their company will be C. M. Lowne, Faith Celli and Miss Ellis Jeffrys.

ELLA RETFORD RETURNS

LONDON, July 29.—Ella Retford, who recently made a trip to America, where she appeared successfully at the Palace Theatre, New York, has returned to the English variety stage, and opened this week at the Victoria Palace.

BIG BUSINESS FOR "FOLLIES"

LONDON, July 29.—The Wylie-Tate production of "The Follies of 1921" played to 27,044 people at the Palace theatre, in Manchester last week.

DRURY LANE REOPENS XMAS

LONDON, July 29.—The Drury Lane Theatre, completely remodeled, refurnished and redecorated, will be opened on Christmas by Sir Alfred Butt and Arthur Collins. All the pillars which were formerly in the theatre, will be missing, and in their place the cantilever system is being installed.

A new fireproof roof is being built over the house. The gallery and balcony are being rebuilt to allow for more seats, and boxes are being installed on the side of the house. The alterations will cost over $500,000.

"GYPSY PRINCESS" SCORES

LONDON, July 29.—"The Gypsy Princess" which is now playing at the Prince of Wales Theatre, where it is one of the big hits of the city, was originally produced in New York by Klaw and Erlanger under the name of "The Riveria Girls."

Marc Klaw, who saw the production of it here, said that it is being done much better at the Prince of Wales than it was in New York.

"MARY" CLOSES AT QUEEN'S

LONDON, July 29.—"Mary" was closed by J. L. Sacks at the Queen's Theatre last week. The reasons were laid to the heavy cost of the production, combined with the present slump and heat wave, which caused a big falling off in business. Sacks intends to revive the show in the Autumn.

DEAN SAILS FOR NEW YORK

LONDON, July 20.—Basil Dean has sailed for New York on the *Adriatic*, where he will produce "The Blue Lagoon" for the Shuberts. He will return to England in September.

GETS "TREASURE ISLAND" RIGHTS

LONDON, July 29.—The dramatic rights for Great Britain, to "Treasure Island," have been acquired by Arthur Bourchier, from the executors of Robert Louis Stevenson.

AUTHOR LOSES LIBEL SUIT

PARIS, July 30.—The suit by Pierre Benoit, the well-known author, for 40,000 francs damages against the *French Quarterly Review*, for having published an article which suggested, according to M. Benoit, that he had plagiarized his novel "Atlantide" from Rider Haggard's "She," was dismissed with costs today in the Paris court in which it was tried. This verdict is expected to end the controversy which has diverted the French and, in less measure, the English literary worlds for several months.

The parallel pointed in the article was that both novels had as heroine a mysterious white queen who ruled over a savage tribe in unexplored Africa. This theme is not particularly unusual in fiction, but Benoit exposed himself to suggestions of plagiarism by the introduction of an unusual fact used in another of Rider Haggard's books, "King Solomon's Mines." In "King Solomon's Mines," the dead rulers of the royal line were turned into stalactites by the action of water which gradually deposited a transparent stony film over the bodies. In "Atlantide," the lovers of the mysterious queen—all of whom met a violent end when the queen tired of them—were preserved in a similar manner.

BERNHARDT STARTS WAR FUND

PARIS, July 30.—Sarah Bernhardt has organized a fund for the aid of French mothers who lost their kin in the war. She has sent out a personal letter to thousands of persons asking contributions for the new fund and has opened a receiving account with the Guaranty Trust Company of New York. The war victims of all nations, says Mme. Bernhardt, have been aided, but so far no one has thought of the many thousands of mothers who have been left destitute by the death of a son who might have kept the family from poverty. Her letter also contains a tribute from Georges Carpentier to the heroism of French mothers.

NEW OWNERS FOR OPERA HOUSE

LONDON, July 29.—The Opera House in Covent Garden has been taken over by a new syndicate, which proposes to keep the house open all year round, featuring every type of attraction, from legitimate plays, to motion pictures, dancing and boxing exhibitions. This will not interfere with the season of the Carlo Rosa Opera Company, which will appear at the house from October to December.

A. C. ASTOR RETURNING HERE

LONDON, July 29.—A. C. Astor, the ventriloquist, is playing his second week at the London Palladium. He will play three more months of his Stoll and L.T.V. time in London, after which he will leave for his third tour of America. He is booked to reopen here at the Palace, Manchester, on May 29, 1922.

"LUCK O' LOVE" PRESENTED

LONDON, July 29.—Joseph M. Wharncliffe presented a three act melodrama, called "Luck o' Love," at the Royal-Stratford Theatre this week here. The piece is being done by Percy Shaw's company, who have been touring on the road successfully with the show for the past few months.

LANG TO DO "MERRY JEST"

LONDON, July 29.—The next production to be presented by Matheson Lang at the New Theatre, in conjunction with Miss Mary Moore, will be a play in three acts by Forzano, called "The Merry Jest." The translation from the Italian has been done by H. B. Cotterell.

"GREAT LOVER" FOR ROAD

LONDON, July 28.—The road tour of "The Great Lover," with Maurice Moscovitch, will start on August 1, when the play will open at the Royal Theatre, Portsmouth. His leading lady will be Catheryn d'Elaine.

UNION ACTORS EXPELLED

BERLIN, July 28.—Two thousand actors were ousted from the German Actors' Union as a result of a conflict within the organization. For a long time, many members of the union had been protesting that the dues collected by the union were too high, but their main objection was to the growing radical tendencies of the union through affiliation with the transport workers and the Socialist central organization.

Many of these actors have admitted that they could not afford to leave the organization through which they had gained many advantages such as wage protection and aid in obtaining engagements. However, many of the ousted actors declared that they were content with the action, as they are irreparably opposed to participation in a general labor movement. It now remains to be seen whether those who have been thrown out of the organization will be strong enough to get theatrical engagements when the theatre managers are confronted with a general strike.

WANT STAGE HANDS TO CUT

LONDON, July 29.—At the meeting held recently of the National Association of Theatrical Employees, which includes the stage hands employed in West End theatres and in variety theatres in London, the existing schedules of rates for stage-hands were the main topics of discussion, the managements of variety theatres having put forward proposals for a revision of the rates of pay embodying certain decreases.

The stage hands' executive had, however, advanced counter proposals which, if adopted, would increase the wages in various departments. At the meeting it was decided that the existing scale of minimum wages should remain unchanged.

In respect to the West End theatres, the Managers' Society had sent notice of proposed revisions, but the meeting decided that the union should continue to work under the existing agreement.

RAILROAD RATES COMING DOWN

LONDON, July 30.—Sir Edward Geddes gave expression to the hope, in the House of Commons this week, that there will be a downward revision of railroad fares in this country in a short time.

This will be welcome news to the theatrical profession probably more than any other vocation; for, while as a rule wages and salaries in the commercial world have risen more or less commensurately with the increased cost of living, no such adjustment of salaries to prevailing conditions has taken place in the music hall profession.

KARYL NORMAN OPENS IN ENG.

LONDON, July 29.—Karyl Norman, known as the Creole Fashion Plate, an American female impersonator, opened here this week at the London Hippodrome in "The Peep Show" to tremendous success, this being his first European appearance. In the same show are another American act, consisting of the Weaver Brothers, "Rubes from Arkansaw," who were also very successful with handsaw playing.

"DOTS AND DASHES" OPENS

LONDON, July 29.—On Monday, July 25, Messrs. Ernest Dotteridge and Charles Baldwin will present an original musical farce at the Palace Theatre in Oldham, prior to sending it on a tour of the road. It is called "Dots and Dashes," written by the producers, and will be done by a cast featuring Peter Upcher, a motion picture actor, and Lucy Brennan.

ANIMAL BILL UP AGAIN

LONDON, July 29.—A Select Committee was appointed last week in the House of Commons, on the motion of Lieut.-Col. Gibbs, to investigate the conditions under which performing animals are trained and exhibited. The committee will also render in their report, their suggestion as to whether it is desirable to prohibit such training and exhibitions.

Flo Price will sail for England in August.

Milton "Ignatz" Gruber is now playing at the Rosemont, Brooklyn.

Marion Harris is now playing at the Blossom Heath Inn, Long Island.

Harry Delson, singing comedian, opened recently at Perry's, Coney Island.

Salle and **Robles** open at Rochester, August 18, for a tour of the Sun time.

Bertha Francis, formerly with "Eileen," will be seen with "Irene" next season.

Chaulsea and **Kimmey** have been placed with "Snap Shots" by Harry Walker.

Hazel Haslem and **Adin Wilson** have been routed over the Pantages Circuit.

Felix Adler and **Frances Ross** open on the Orpheum circuit week of August 8.

Ruth Hoyt (Ungaro) is spending the Summer at Provincetown, Cape Cod, Mass.

Eddie Cantor is booked to play at the Astoria, Long Island, week of August 15.

Sylvia Jocelyn, a motion-picture actress, is reported to be married to Jack Dempsey.

James Watts has been engaged for the cast of "The Greenwich Village Follies of 1921."

Jack Donohue arrived in New York last week after a visit to Boston for several weeks.

Crane Wilbur was divorced in Rhode Island last week from his wife Florence Wilbur.

Max Fabish, manager of the Orpheum in Denver, is visiting in New York at present.

Lee Kraus, of Horwitz and Kraus, has left for Chicago on a business and pleasure trip.

Verna Hayward opens this week at Shellburne, Brighton Beach; direction of Max Rudnick.

Pearl Regay and **Kenneth Sisson's** Rialto Five have been routed over the Orpheum time.

Clay Davis, of the Famous Players-Lasky, is making a three weeks' tour through Canada.

The **Nightons** play Toledo week of August 21 and have been routed over the Gus Sun circuit.

Babe Warrington has signed with **Max Spiegel** for a soubrette rôle in burlesque for next season.

Chick and **Tiny Harvey** open on the Sun time at Rochester, August 22; placed by **Wayne Christy.**

Avery Hopwood, Max Marcin and **Guy Bolton** are planning the building of a theatre on Broadway.

Hattie Delaro, who has been in pictures for some time, will return to the speaking stage next season.

Morey, Senna and Dean will play the Sun time opening at Rochester, N. Y., week of August 25.

Newhoff and **Phelps** arrived in town last week from London, where they have been spending a vacation.

Zelaya has been booked by **Wayne Christy** for the Sun circuit, opening at Rochester, August 25.

Vivene Webb will open shortly in a new coloratura singing single, under the direction of **Sammy Wright.**

ABOUT YOU! AND YOU!! AND YOU!!!

Daphne Pollard has been booked for a tour of the Keith time and opens in Washington, August 29.

Bobby Watson, Eva Puck and **Lois Josephine** have been engaged for "The Pink Slip" by A. H. Woods.

Jack Kramer and **Dot Johnson** opened recently on the Poli time at the Palace Theatre, New Haven, Conn.

Maurice Swartz is to be the new director at the Yiddish Art Theatre; he was formerly at the Irving Place.

Edley Hall, formerly with "Buddies," has been placed with "Honeydew," opening in Chicago in September.

Nella Webb arrived from London last week and will be seen shortly around New York on the Keith time.

Art Frank has rejoined the "Toonerville Tooters" act which opened this week at the Palais Royal, Atlantic City.

Estelle Collette, of Demarest and Collette, who is now in England, won $2,500 at the London races last week.

Mildred Cox is singing at the Harvard Inn, Coney Island, where she will remain for the balance of the summer.

Charles Fitzpatrick returned to New York last week after a couple of weeks' vacation at Ramona Park, Mich.

J. D. Elms, formerly manager of Loew's Ottawa theatre, is now manager for the Loew house in Montreal.

McKay and **Ardine,** who are appearing in "Snapshots," have been booked on the Orpheum circuit and open August 21.

Doris Duncan will be seen in a new act in vaudeville around New York shortly; opening at Philadelphia next week.

The Homer Sisters have been booked for a stay at the Walton Roof in Philadelphia through Tilden & James.

The **Marenko Duo** have been booked for the Sun time and open at Rochester, August 15; direction of **Wayne Christy.**

Abe Brinn, assistant to **Floyd B. Scott,** publicity director for the Orpheum circuit, left Monday for a two weeks' vacation.

Sam Kahl and **Marcus Heiman,** of the Junior Orpheum circuit in Chicago, were visitors in New York over the week-end.

Gypsy Gray, formerly with "Good Morning, Judge," will be seen next season in a musical production in vaudeville.

Carol Quinn, ingenue-soubrette, opens with **Jimmie Hodges** at Detroit, Michigan, September 1st; direction of **Harry Walker.**

Harry Corson Clarke, who is now in Frisco, is planning a tour of the Orient with a show and sailing as soon as possible.

Florence Wallace has been placed by Harry Walker with the Jimmie Hodges company at Scranton, Pa., and opens this week.

Carroll Pierce, assistant to Walter J. Kingsley, left last week for a vacation of two weeks, which he is spending in Boston.

Sherman, Van and **Hyman** have been booked by **Wayne Christy** for a route over the Sun time, opening at Rochester September 1.

The **Three Wilson Sisters** have been routed over the Sun time by **Wayne Christy** and open in Rochester week of August 18.

Sally Cohen, private secretary to **Walter Keefe,** left on Saturday for a vacation of two weeks which she will spend in the mountains.

Beatrice Ebert (Mrs. Leslie Morosco) returned to New York last week after six weeks' vacation at Lake Harriett, Minnesota.

Lou Handmann, formerly with Clarke and Bergman, is now rehearsing with **Marion Harris,** and will be seen with her in vaudeville soon.

Margaret and **Frank Gill** returned last week from a vacation in Cuba and will start rehearsals for Irving Berlin's Music Box Revue shortly.

Walter Winchell, assistant editor of the *Vaudeville News,* and his wife, formerly **Rita Greene,** left on Monday for a vacation of two weeks.

Lillian Price, sister of **Georgie Price,** and who was last seen in vaudeville with **Bud Bernie,** will open in a single act on the Fox time this week.

Ina Hayward Jerges, of the "Passing Show of 1921," was granted a divorce in Chicago from her husband, Gustave Jerges, the charge being drunkenness.

Helen Cornia is rehearsing a new act entitled "The Dancing Tourist," written and being staged by Harry Miller. **Leo Minton** will assist her in the act.

Firmin and **Olsmith,** who have been playing through New England, returned to New York last week and will be seen on the Keith local time shortly.

Flora Varley, of the New York auditing department of the Orpheum Circuit, left for a two weeks' vacation at the Winnecoetti Weirs, New Hampshire.

The Lyons Sisters, formerly with **Viola May,** were booked for Martini's Musical Comedy Co. by Harry Walker and left for Glens Falls, New York, last week.

Harry Earl is taking **J. C. Matthews'** place in the office of the Loew circuit in Chicago, while Matthews is in New York conferring regarding next season's plans.

Clark and **Bergman** open on the Orpheum time at Chicago in four weeks. **Jack Landau** will be with the act and **Bobby Roth** will be the piano accompanist.

Al Jolson, Harold Atteridge, Bud de Silva, Sig. Romberg and **Jean Schwartz** are at Lake Champlain putting the finishing touches on Jolson's new show for next season.

Billy Griffiths, of Remick, completed a tour in vaudeville with **Lillian Fitzgerald** and will leave next week for a fortnight's vacation, which he will spend in the Adirondacks.

Harold French, who will appear in the cast of "The Blue Lagoon," an English play to be produced at the Astor shortly, arrived on the *Adriatic* from England on Saturday.

Katherine Hatfield, formerly in the "Blue Devil," has been placed by Harry Walker with **Arthur Miller** for a vaudeville production that will be seen on the Keith time.

Ralph Long, general manager for the Shuberts, who has been in Atlantic City, recuperating from injuries sustained in a taxi accident some time ago, has returned to New York.

Phil Golden arrived back in New York after touring to the coast and back with "Stepping Stones to Love" on the Loew time, and is now rehearsing a new act with **Al Barton.**

Alfred Adler, of the Walter Windsor attractions, left for Atlantic City last week in connection with "Ray's California Ramblers" and is expected back the latter part of this week.

Aileen Stanley, who won the popularity contest in Baltimore recently, arrived back in New York on Friday to spend the week-end, prior to reopening at Keith's Boston this week.

Henry Berman, formerly with Waterson, Berlin and Snyder, and for the past year with **Sam Dougherty** in a vaudeville double, has split with **Dougherty** and is now doing a single.

Rita Arnold, soubrette with the "Tittle-Tattles of 1920," is now a member of the vaudeville act of Jackson, Walsh and Jackson, which has been playing the Keith time for the past two years.

Alice Morley, of the former team of the Morley Sisters, will be seen in a new act with **Charlotte Meyers,** formerly Bernard and Meyers. **Dorothy Morley** will do a new act with a male partner.

Bruno Wicks, Will Adams and **William Canfield** have been engaged by Tilden & James to appear in several new vaudeville acts that **Thomas Hoyer** will produce in conjunction with **Rosalie Stewart.**

Harry Mandel, who was arrested at McVicker's Theatre, Chicago, last week on the charge of theft from the actors' dressing rooms, has been sent to the Psychopatic Hospital for a test as to his sanity.

Barney Gallant, manager of Greenwich Village Theatre and the Bohemians, returned from Europe last week with several manuscripts for new musical plays which will be produced in the near future.

The **McCoy Family,** three brothers and three sisters, arrived from England last week and will be shortly seen in vaudeville in new dances arranged by Harry Wallace of the Walker Theatrical Exchange.

The **Coakley** sisters, **Marion** and **Florence,** and **Ann Kennelly, are** spending their vacation at Asbury Park. **Miss Marion Coakley,** who was last seen in "The Meanest Man in the World," has been cast in one of the fall productions.

Elinore Leoni and Irene Gillespie, who have been doing a double in vaudeville, have split. Miss Leoni is now doing a single at the Cafe La Marne, Atlantic City, and Miss Gillespie a singing act at Bongiovanni's Gardens, Wildwood, Pa.

Teddy Webb, who for the past four seasons has been playing the role of the auctioneer in "Maytime," was engaged by Messrs. Shubert for the "Whirl of New York" at the Winter Garden. Mr. Webb will join the company this week.

Jules Jacobs, Alex Saunders, Jean Le Brun, John O. Grant, Gladys Vincent, Marl Bainard, Babe Healy and the **Wallace Sisters** will be in the cast of **Lena Dailey's** "Kandy Kids" which opens at the Park Theatre, Indianapolis, August 15.

Fred and **Frank Du Ball** have teamed to do a new act in vaudeville; act was formerly known as the Three Du Ball Brothers, but owing to the death of two of the boys was split, the remaining brother now to work with the fourth brother, who was not in the former act.

Fred Curtis, of the Miles circuit booking office, is now on a fishing trip at Greenwood Lake and uses the U. S. mails to report that he made a catch of six bass and six muskellunge, weighing six pounds each, in two hours. The booking office believes him.

Ona Munson and the Manly Revue, playing the State Lake, Chicago, this week, will lay off next week and jump to **Frisco,** opening there the following week; Miss Munson's family name is Wolcott, she being the daughter of **Owen P. Wolcott** of Portland, Oregon. Portland is not included in Miss **Munson's** route for next season.

BIG FILM SUIT FILED

An action was begun last week against Jacques Roberto Cibrario, head of the Transatlantic Film Company by Rose Weiss, attorney in fact for the Russian Federated Socialistic Soviet Republic, alleging misappropriation of funds belonging to the Soviet Government. J. A. Powers, of the Powers Film Products Co., and several banks and trust companies are also involved in the suit. Cibrario is alleged to have appropriated more than $100,000 of $1,000,000 which the Soviets had deposited in the National City Bank and which Cibrario was to use as a means of purchasing and shipping films and motion picture material to Russia.

Cibrario was arrested in the office of District Attorney Edward Swann on complaint of Miss Weiss, attorney in fact in the case. Miss Weiss swore out a short affidavit before the District Attorney's office charging Cibrario, defendant, specifically with the larceny of $136,000 alleged to be the property of the Soviet Government.

Cibrario was arraigned before Judge Tally, sitting as a magistrate, and was held in $10,000 bail for examination Thursday of this week. Cibrario was taken to Tombs prison.

In the proceedings before Judge Tally it was brought out by plaintiff testimony that $1,000,000 of the Soviet Government had been deposited in the National City Bank in January, 1919, and further alleged that the defendant, Cibrario, had, on January 25, 1919, "unlawfully and willfully" appropriated $136,000 to his own use.

According to information given Judge Tally during the hearing, the Educational Committee of the Soviet Government, made a contract with Cibrario, who was then in Moscow, Russia, by which Cibrario was to purchase, on behalf of the Soviet Government, a large number of motion picture machines and film. The Soviet is alleged to have deposited $1,000,000 with the National City Bank to carry out the contract. In the exchange phase of the situation, the United States Government entered, and through its representation William C. Huntington, the amount was deprived of 10,000,000 rubles.

I. Cibrario put up a $200,000 bond when the contract was made, according to his lawyers, Herman Joseph and Ralph Wolf, and according to the terms of the contract, Cibrario was allowed to draw on the National City Bank only by presenting a warehouse receipt or a bill of lading showing that the supplies for which payment was sought had been shipped.

Charles Recht, the attorney, who appeared on behalf of the Soviet Government, charged that Cibrario obtained money on a "fake warehouse receipt," supposed to have been signed by the president of the Standard Cinema Machine Company, held all the stock and had sent to himself a letter from an alleged "dummy" director of the company saying it was holding a large shipment of undeveloped films which could not be delivered until $136,000 had been paid. Miss Weiss said that after this amount had been paid the stock of the Standard Cinema Machine Company was liquidated and Cibrario took over the money. This is the specific charge on which the action was based.

The plaintiffs and defendants in the case are involved in twenty-five or thirty civil suits, all on similar matters, it was learned during the argument before Judge Tally in which Attorney Recht was seeking to have Cibrario held on a larger bond than was finally fixed.

SHOWGIRL SUES FOR $25,000

Frances Mink, a showgirl, has instituted suit for $25,000 against Eugene Sulzer a musical director, alleging breach of promise. Miss Mink alleges that he forced his attentions upon her, and after making love for six months and promising to marry her, became less fervent in his attentions. She then discovered that he was devoting himself to another girl. Later she learned that he was married. She claims that the shock of learning this prostrated her, and forced her to go to a hospital to recuperate. Sulzer, in answer to the complaint, claims that Miss Mink knew all along that he was married. She will produce 200 love letters written during the six months of his wooing, to prove her case, she says. She is being represented by Isadore Lazarus. Sulzer's attorney is not known. The following letter is exhibited as one Miss Mink received:

"I am all for you, because you are you, and that is all."

"Every day seems an eternity, but each eternity brings me nearer to you and that's something to be thankful for."

"You know, dear, I feel your spirit near me always, and if you did not know me so well you might take me for a dreamer. My love for you is like the great loves of history. It is sublime."

"I could go on telling you my love for years and that would give you no idea of my affection. You must feel my devotion in spirit."

NEW THEATRE TRAFFIC SCHEME

The Heart of New York Business Men's Association and the Society of Restauranteurs have approved a new traffic regulating plan for the Longacre district. The plan is to install a central signaling tower at Forty-fourth street and Broadway, where Broadway and Seventh avenue meet, and smaller signal towers above and below at street crossings. This will make it possible to properly regulate two-way traffic, and will do away with the one-way traffic scheme, which is not practicable and hazardous, inasmuch as street cars, running in both directions and crossing each other's tracks frequently, while other traffic goes only one way, is confusing and dangerous to the theatre crowds.

HOPKINS TO REVIVE "CHRIS"

Arthur Hopkins will revive Eugene O'Neill's play "Chris" during the coming season under the name of "The Ol' Davil." Pauline Lord will appear in the leading feminine rôle. The play is said to have been changed and is now in four acts.

COMPOSERS' GUILD FORMED

The International Composers' Guild has been organized to aid modern composers to get public hearings, and the first step in this direction will be taken by presenting monthly Sunday night concerts, at which the accepted offerings of modern composers will be heard. The words chosen for these concerts will be chosen solely for their merit without regard to the fame or previous celebrity of the composer.

Edgar Varese, the young French composer, is to head the Guild and he will be assisted by an executive committee which includes Adam Gimbel, Benjamin F. Glazer, Maurice Speiser, Charles Recht, Mrs. William Shepherd, Mrs. Louise Norton, Carlos Salzedo and Dr. Moritz Jagendorf. The programs will be chosen by Edgar Varese and Carlos Salzedo. Already a long list of ambitious and capable composers have joined the organization.

The prospectus of the Guild announces: "The International Composers' Guild disapproves of all 'isms'; denies the existence of schools; recognizes only the individual." Mr. Varese in speaking of the Guild said:

"Of all classes, it is the composer who gets the least recognition. The conductors, most of whom are like prima donnas, thinking only of themselves, will not give unknown men a hearing; while the managers, believing the public does not enjoy the new works, will not produce them. I believe the public is extremely tolerant, however, and, if the works of the newer writers are properly presented, will appreciate them.

"Our plan is to present the composer, not the interpreter. We will give lesser known interpreters a chance to appear, and they, with the composers themselves, will present the works. We shall give piano works, chamber music, other instrumental numbers, and perhaps get together a small orchestra. Already I have a large number of the leading writers on my membership list, and have some impressive manuscripts to present.

"What we want is to have a society whose membership will represent the composers of to-day—men who in their writing represent the spirit of the time."

GEO. WHITE TO DO THREE

The "Scandals of 1921" will not be George White's only productions this year, for he plans to produce at least two non-musical plays during the coming season. The first of these will be a farce entitled "Come On, Johnny," written by Louis Vleet, which will be presented in New York in October. The other will be a comedy by Arthur (Bugs) Baer who helped to write the book of this year's "Scandals."

Last year's production of the "Scandals" will be sent off on tour.

VIVIAN SPENCER RECOVERS

CHICAGO, Ill., Aug. 1.—Vivian Spencer, who has been out of the cast of "The Passing Show of 1921," rejoined the company Saturday having fully recovered. She was forced to undergo an operation for tumor.

THREE FOX FILMS IN B'WAY HOUSES

William Fox surprised Broadway theatregoers last week when he announced the presentation of three new film presentations at Broadway houses.

On Saturday afternoon, July 30, at the Central Theatre, Mr. Fox presented for the first time a new racing melodramatic spectacle, entitled "Thunderclap," the scenario by Paul H. Sloan, and directed by Richard Stanton. The leading roles in "Thunderclap" are played by Mary Carr, Violet Mersereau and Paul Ellis.

Last Sunday afternoon, July 31, Mr. Fox presented at the Lyric Theatre, West Forty-second street, another feature entitled "Shame," from a story by Emmett J. Flynn and Bernard McConville. "Shame" has been directed by Emmett J. Flynn, and some of the spectacular effects were secured in the wilds of Alaska. The leading players of "Shame" are Rosemary Theby, William V. Mong, John Gilbert and George Siegmann.

The third of the William Fox feature photoplays will be shown at the Park Theatre, Columbus Circle, on Wednesday afternoon, August 3, when Mr. Fox will present for the first time "A Virgin Paradise," a story of the jungle and civilized hypocrisy, written by Hiram Percy Maxim, son of Sir Hiram Maxim. This is his first photo-play, although he has written many books and magazine articles and is the celebrated inventor of the Maxim silencer. "A Virgin Paradise" has been directed by J. Searle Dawley, and Miss Pearl White plays the leading role. The scenes take place on a South Sea island, where the daughter of a missionary is reared in primitive surroundings, only to be transplanted into the hothouse atmosphere of New England society.

In making these three photoplay productions simultaneously Mr. Fox calls attention to the fact that these three theatres are under lease to him only until the beginning of the regular dramatic season in September, and he is presenting the pictures at this time because he is confident the month of August will see a big revival of interest in the theatre and all amusements.

DID NOT QUIT MARCUS SHOW

When seen before leaving New York Sunday for Ft. Wayne, where his show will open August 7, Abe Marcus denied the published story that twelve of his girls who were Equity members had left his rehearsal hall when he refused to sign Equity contracts. He informed THE CLIPPER reporter that a representative of the Equity had called at his hall and requested the Equity members to leave the hall. There were five chorus girls rehearsing who were members of the Equity at the time, but they refused to leave and continued in rehearsals, stating that they had worked for Marcus a long time and had always been treated well by him.

CARUSO IS DEAD

Enrico Caruso, the world-famous tenor, died early Tuesday morning following an operation performed in Naples.

DRAMATIC and MUSICAL

"GERTIE'S GARTER" NEW WOODS FARCE RISQUE BUT FUNNY

"GETTING GERTIE'S GARTER." A farce in three acts, by Wilson Collison and Avery Hopwood. Presented by A. H. Woods at the Republic Theatre, Monday evening, August 1, 1921. Staged by Bertram Harrison.

CAST

Pattie Walrick....Dorothy Mackaye
Billy Felton.....Lorin Raker
Nanette.....Adele Rolland
Gertie Darling.....Hazel Dawn
Allen .....Walter Jones
Ken Walrick....Donald MacDonald
Teddy Darling.....Louis Kimball
Barbara Felton.....Eleanor Dawn
Algy Riggs.....Ivan Miller

We are beginning to expect certain things of every theatrical season: An American comedy from the John Golden headquarters; a gigantic spectacle from the direction of the Hippodrome; a prettier-than-ever crop of Ziegfeldian girls; a George White chorus that can put lyrics across the footlights—and a big display of lingerie from the Woods' camp. And we are not to be disappointed in the latter this season, for along comes "Getting Gertie's Garter," with more lingerie (or less lingerie) than usual and line after line of dialogue that will probably give Dr. Straton something to talk about on Sunday mornings this winter.

We say "this winter" advisedly, for the play will probably run well into the winter—if not longer—because of the same appeal that made "Ladies' Night" popular.

Mr. Woods has gone himself one better in "Getting Gertie's Garter," it being necessary a tthe end of the second act for one of the female principals to make her bows wrapped in a blanket.

The plot itself contains the old-fashioned farce mixup, differing only from old farce in the fact that, in the present instance, probably twice as many doors are slammed than in any other farce to date.

It is the night of Gertie's wedding, and with "Teddy Darling," the bridegroom, Gertie has escaped the wedding guests to spend the night with her new hubby at the Darling bungalow. But things cease to run as smoothly as they should on a wedding night when she is followed to the bungalow by Ken Walrick, who once presented her with a diamond garter with his photograph in the center of the cluster; and now he is anxious to get it back so that her husband will never see it. Complications grow thicker by the presence in the bungalow of Ken's wife who has suspected him of infidelity and who, to make the affair even, has dragged meek little Billy Felton to the bungalow so that she may be compromised.

The garter gets in everyone's possession except those who could clear up the situation, and, in the chase after it, everyone seems to get to the barn in act two. In this act there is a typical averyhopwoodish mixup of lingerie, wives and husbands, and everyone catches everyone else in a compromising situation as this act comes to a close.

The third act lets down. As all have been caught in their crepe-de-chines and B. V. Ds in the second act, what is there left for a poor third act to do?

Most of the acting is far above the play. Walter Jones shines as the butler and gets the most out of every situation, although his part which is now long would be but a "bit" if ever shorn of its risque lines. Adele Rolland, in a small part of a French maid, was excellent. Dorothy Mackaye, working on the style of Francine Larrimore, wins her way to the hearts of the audience in the role of the girl who wants to be compromised, although we thought that she slightly overacted toward the end of the piece. Playing opposite her was Lorin Baker, who was recently seen in vaudeville's "Summertime," and who has a long Truexian part to which he does justice. Hazel Dawn, as Gertie, is pretty to look at and is good in the comparatively little she had to do. The others acquit themselves creditably in their roles.

"Getting Gertie's Garter" will probably stretch along through the months Getting Good houses but Getting "Good People's" Goats.

"THE TEASER" AT THE PLAYHOUSE IS A PLEASING COMEDY

"THE TEASER," a comedy in four acts. By Martha M. Stanley and Adelaide Matthews. Presented at The Playhouse, Wednesday night, July 27.

CAST

Teddy Wyndham.....Jane Grey
Annie Barton.....Faire Binney
Lois Casewell .....Rose Winter
Janet Wheelden .....Paula Shay
Edmunds .....Mariette Hyde
Geoffrey Loring....Leonard Willey
James MacDonald....Bruce Elmore
Ruddy Caswell.....John Cromwell
Perry Grayle .....Homer Barton
Subi .....Allen Atwell

The Playhouse opened for the season with the Misses Stanley and Matthew's new comedy, "The Teaser," a play that concerns a Michigan flapper who comes to New York to visit her aunt, makes eyes at the men, and soon becomes involved with four of them, almost disrupting her aunt's household, and what not. The playwrights, who may be remembered as having written "Nightie Night," have contrived a generally laughable entertainment and have scrambled things up in their usual, or, rather unusual style. However, they have also worked in their old rake, his apartment, Japanese man servant and champagne and a girl, though in this case the hour is but ten o'clock instead of midnight or later. This scene mars a rather otherwise fair farce.

Faire Binney gave a very creditable performance as the fifteen-year-old girl from Michigan, deporting herself in a girlish manner. Miss Binney, who is a younger sister to Constance, has a pair of fascinating orbs and included the audience in her range a little too often; outside of that she revealed herself as a cute and attractive performer in the leading role.

Jane Grey, in the role of the aunt, took her part seriously, but to see her, shocked, as "the only daughter of my only brother," is caught in two lies, trying to wriggle out of having gone to the road-house of doubtful character with the husband of her best friend, is to see this young woman in one of the best performances in town.

Lois Caswell, as played by Rose Winter, was a properly indignant wife, when Annie's escapades with Lois' husband casts suspicion upon the aunt. Leonard Willey was a stiff and altogether unnatural fiance for the aunt. Bruce Elmore, who as James McDonald, who finally marries the mischievous girl, played his part well though a trifle boisterous at times.

John Cromwell played the role of Roddy Caswell, the philandering husband, quite calmly, and Homer Barton was a chubby suitor of Annie.

Mr. Brady's latest production, while not a smashing hit, may work itself into one of the season's successes, for there are some who find enjoyment in scrambled domestic events, and some of the material is dull and tiresome.

BOWHAN PLAYERS IN TENTH WEEK

The Gustave Bowhan Players started their tenth week at the Kenosia Theatre, Danbury, Conn., presenting "Mary's Ankle." The company is headed by Gustave Bowhan and is meeting with unusual success. Others in the cast are: Helen Numur, Jean Marvin, Walter Vaughn, Donald Bethune, Wm. Malone, Elizabeth Fox, Beach Cook and Wm. Short.

ARNOLD DALY RETURNS

Arnold Daly, actor-manager, among the theatrical folk who returned from Europe Saturday on the France of the French Line, had $12,000 in his pocket he won in the steamship pools.

He had been in London for business, he said, and at Monte Carlo for pleasure—and a little pain with the pleasure. He said his relatives alone could appreciate how the famous Casino affected him. But, he added, he had recouped his losses in the pools during the run.

Speaking in serious vein, Mr. Daly said he would open his season at the Greenwich Village Theatre on October 10 with the "Children's Tragedy," by Carl Schonherr, an Austrian. Mr. Daly said he considered the play one of the greatest he ever saw. He will not appear in it, but his daughter, Blyth Daly, will. The male character is but 17 years old. "That is too young for me," admitted Mr. Daly.

"HONORS ARE EVEN" MAKES HIT

ATLANTIC CITY, Aug. 1.—The new Roi Copper Megrue comedy, "Honors are Even," which opened here this week at the Woods Theatre, with William Courtenay and Lola Fischer co-starring, proved a very enjoyable piece of work. It is a play dealing with the superficiality of society, and has many fine situations, clever lines, and is admirably produced. Courtenay and Miss Fischer are both provided with excellent opportunities to show the best that is in them, and they make the most of their opportunities. The play has all the apparent essentials for a New York success, and should be a hit in that city. The Selwyns who produced the show, have surrounded the stars with an exceptionally clever cast, including Horace Sinclair, Paul Kelly, Henry Mowbray, Horace Pollack, Eleanor Woodruff, Boots Wooster, Clifford Dempsey, Ralph Simone and Mabel Stanton.

ENGAGE CO. IN RECORD TIME

The unusual feat of engaging a whole musical comedy company of sixteen people in record time was accomplished by Bob Martini and Harry Walker last week.

Martini, formerly a magician, of the team Martini and Maximilian, wired Walker to have the people ready and arrived last Tuesday at 10 P. M. He left Wednesday morning at 5 A. M. for Glens Falls with Billie Terrell, Roberta Deane, Bobbie Dare, the Gillbert Sisters, Elinor Rush, Eileen Labellson, Christie Lebon, the O'Brien Sisters, Mickie Major, May Barry, Helen George and Anna Baker.

The company Martini formerly had at Glens Falls, he now has booked at Saratoga Springs.

FIFTH AVE. CHANGES HANDS

The Harlem Fifth Avenue Theatre, at the corner of Fifth avenue and 110th street, was purchased last week by William Goldberg, a theatre owner, from the Three Effs, Inc., Edward Friedman, president. The policy of the theatre will be changed, as Goldberg will add vaudeville to the motion pictures at present being shown.

The property was held at $175,000, and is a two-story building with stores.

BOWHAN PLAYERS ARE POPULAR

DANBURY, Conn., Aug. 1.—The Gustave Bowhan Players have entered their tenth week here, presenting "Mary's Ankle" as their bill. In the company, which is headed by Bowhan, a local favorite, are Helen Numier, Jean Marvin, Walter Vaughn, Donald Bethune, William Male, Elizabeth Fox, Beach Cook and William Short.

HAMMERSTEIN TO DO BUT ONE

Arthur Hammerstein will have only one show out next season, acording to a report current this week. That attraction will be Frank Tinney, who will be seen in a new show, provided a suitable vehicle can be found for him. Should this prove impossible, he will tour in "Tickle Me."

"SKYLARK" WITH MARGUERITA SYLVA IS SLOW AND TALKY

"SKYLARK." A comedy in three acts by Thos. B. Robinson, produced at the Belmont Theatre, July 25th, by Henry Stillman.

CAST

Katherine.....Helen Odell
Arville.....Marion Blackton
Daisy.....Charlotte Walker
Tokio Toss.....G. P. Patrimmo
John.....Fred Eric
Ellery.....Eric Maxon
Elsie.....Marguerita Sylva
Arthur.....Eugene Lockhart
Peter.....E. S. Colling

"The Skylark," a play by Thomas B. Robinson, which was produced last week at the Belmont Theatre, has comparatively little to recommend it. It is a rambling discourse on the rights and wrongs of married life, divorce, and several kindred subjects. It would make a painfully tiring college lecture, and most lectures are tiresome. Imagine then what an irksome repulsive play it must be. The gist of the thing seems to be this: John and Daisy after several years of married life have agreed to disagree, and instead of going to a lawyer and having it over with, they decided to talk it over, and having reached one conclusion, decided to talk it over again and reach another. The second conclusion doesn't suit, and so a third talking over is indulged in, and finally Daisy decides to stay with her husband, after having tasted "freedom." Even this requires a lot of talking over. It seems that everybody in the play is always talking something or other over with somebody else.

Marguerita Sylva appears as a winsome widow, and indeed, her appearance and singing were about the only things that justified the existence of the play. More's the pity that there wasn't more of her singing. The piece fails dismally in trying to be funny, and most of the actors, although they try hard enough fail the same way. The piece is too epigrammatical, too wordy and long to be entertaining, and the theme is too old to be treated in any novel way.

Charlotte Walker, as the wife struggled heroicly with an utterly unsuited part, in which all she did was talk, talk, talk, and then talk some more. Fred Eric as John seemed more like her father. And Eric Maxon managed to make Ellery bearable. Eugene Lockhart portrayed a preacher welf, and was one of the few reliefs of the piece.

Of the author this can be said: He gives promise of future development, though more efforts in this particular line should be discouraged.

WHAT GOOD IS MUSIC?

LONDON July 30.—"What good is music?" asked Justice Eve in the Court of Chancery when he was told that a fortune had been spent in advancing music in England by Sir Thomas Beecham, son of the late Sir Joseph Beecham, the trustees of whose estate were asking the court if they should continue the payment of a sum of £20,000 to Sir Thomas.

"Sir Thomas Beecham has spent a fortune in advancing music in this country," said the solicitor.

"Well, what good is that?" queried Judge Eve.

"That is a matter of opinion," replied the attorney. "Your Lordship must remember that a great many people object to lawyers, so there must be an allowance made for differences in taste."

This retort was greeted with laughter by the spectators to the hearing, in which the Judge joined.

CARROLL TO LECTURE

Earl Carroll will deliver a lecture in the near future at the Bronx Y. M. H. A. on the "Modern Drama."

CALL -- CALL -- CALL

JOE WILTON'S

HURLY-BURLY

All people engaged for this company will report **August 17, 1921.** Last season's **Chorus Girls** who wish to return, write, wire, or call **801 Columbia Theatre Building, New York.** Would like to hear from the Misses Hart, Camick, Brady, Mason, Martin, Alkire and all other young ladies who desire a pleasant season.

CALL CALL CALL CALL CALL CALL CALL

All Ladies and Gentlemen engaged for

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REHEARSAL STARTS MONDAY, AUG. 15

MATTY WHITE

WITH JACOBS AND JERMON THIS SEASON

BURLESQUE

TORONTO STAR TO PLAY STOCK

OPENS AUGUST 27TH

The Star Theatre in Toronto will not play the American Circuit shows this season, but instead will open on Saturday night, August 27th, as a high class stock burlesque house.

Mrs. Fred Stair, who controls the house, was in New York Monday and engaged George Walsh as the producer. Walsh will also engage the company, which will have ten principals and twenty-four chorus girls.

The Star Theatre has been playing the attractions of the American Burlesque Circuit, on a five-year franchise, which was cancelled at the end of last season, giving the house three years more to run under the franchise. Mrs. Stair stated that the American Circuit wanted to play the house under new conditions which she would not agree to.

The house is located on Temperence Street between Yonge and Bay in the heart of the business district. It has a seating capacity of 2,200 and has been entirely redecorated and remodeled at a cost close to $50,000. Eckhart of New York is the decorator.

As soon as Walsh organizes the company he will leave at once for Toronto to start rehearsals, which will be in another week or so. Walsh will also work in the shows. He has had considerable experience in stock burlesque, having spent several years at Kahn's Union Square, a season at Minsky's National Winter Garden and one season in New Orleans.

SIGNED FOR "SMILES & STYLES"

The following have been engaged to open with George La Tour's "Smiles and Styles Revue": Richy Craigg, Tom Barrett, George Hamilton, Millie Loveridge, Ida Blanchard and Babe Quinn; Francis Sylvester, musical director, and a chorus of sixteen girls. All booked through Lou Redelsheimer's office. The company is booked over the Hyatt circuit and will open at Wheeling, W. Va., September 4. George LaTour will manage the show.

"FROLICS" CAST COMPLETE

The roster of Irons and Clamage "Garden of Frolics" will be Lou Powers, Jack Shutta, Joe Lyons, Pearl Hamilton, Donna Hage, Leddy and Leddy, and Holdens Mules. There will be two soubrettes who have not been signed as yet.

SIGN FOR "BON TON GIRLS"

The roster of the "Bon Ton Girls" will be John Barry, George Douglas, Walter La Foye, Collette Batiste, Irene Meara, Earl and Marie Gates, Harold Freed and Lou Barry. Ira Miller will manage the show.

BEATTY SHOW CAST SIGNED

The roster of E. Thos. Beatty's "Follies of New York" will be Fred Binder, Lew Lederer, Wilbur Braun, Wallace Jackson, Sadie Banks, Flossie McCloud, Carol Carey and May Kelly.

BOOKED FOR GAYETY

Lou Redelsheimer has booked the following for the Gayety, Philadelphia, for this week: Chas. Collins, Jack Hunt, Art Browning, Bissie Miller, Emma Kohler and Trixie Aters.

"PEEK-A-BOO" CLOSES

"Peek-a-Boo" closed at Atlantic City last Saturday night. The show was booked for Newport, but Bedini canceled that town.

JAFFE BUYS HOTEL

PITTSBURGH, Pa., July 28.—George Jeffe, owner of the Academy Theatre, this city, has taken over the Commercial Hotel here. He is spending considerable money renovating the house which will be ready for the opening of the season, under the name of Hotel George. He will cater to theatrical people only. He has running water in every room and some rooms have baths. He will have the pre-war rates and will open about Sept. 10. Jaffe is spending about $60,000 on the hotel, which is a few doors away from the Gayety Theatre.

WEBER BOOKS ACTS

Ike Weber has booked the following acts for vaudeville, Francis, Ross and DuRoos, over the Western Vaudeville Time commencing in the Fall. Fred Kelly and company in the "Bungalow Girls" for fifteen weeks over the Gus Sun Time. They are playing Keeney's Time this week. Johnson, Cole and Gibson will close a fourteen weeks' engagement at the Grand Opera House this week.

MRS. HARRY HILL IN ENGLAND

Mrs. Harry Hill sailed for England on the S. S. "Aquitania" last week. Before sailing she gave a farewell breakfast at the Hotel Herald Square in New York. Those present were: Mr. and Mrs. Harry Hill, Gus Hill, Mr. and Mrs. Gus Hill, Jr., William Metz, Charlie Cormier, Amy Gordon and Mrs. Marty Healy. Mrs. Hill has booked passage to return to this country on October 15 on the same steamer.

LEWIS HAS SHOW AT PARK

BALTIMORE, Md., July 30.—Irving Lewis has had his own show at the Hollywood Park near here all Summer. He called it "Chickee Choo Maids." It will close its season September 2. E. F. Mersereau is managing the show. Lewis will again be with Chas. Robinson's "Parisian Flirts" and will start rehearsals shortly.

"CABARET GIRLS" CAST SIGNED

The roster of Kelly and Kahn's "Cabaret Girls" will be: Dot Barnette, Harry Seymour, Hal Rathburn, Ethel Smith, Billy Wagner, Johnny Baker, Edythe McDonald, Rose Allen and Kittie Wilson. Mike Kelly will manage the show, with Harry Finberg agent.

MURPHY OUT OF KAHN'S

Danny Murphy cancelled his time at Kahn's Union Square on account of vaudeville bookings. Joe Rose remained another week. He and Pat White are handling the comedy. Bud Williamson also opened here Monday and will remain for a few weeks.

UNION SQ. CLOSING ON SUNDAY

For the first time since Ben Kahn took over the Union Square Theatre the house will remain dark one day a week. Commencing last Sunday, Kahn discontinued his Sunday concerts for four weeks. He will start his concerts against Sunday, August 28.

FINBERG TO MANAGE "TEMPTERS"

Abe Finberg, last season manager of Lew Talbot's "Tempters," has been appointed manager of the Grand Theatre, Trenton, which plays the attractions of the American Burlesque Circuit.

STONE & PILLARD FOR VAUDE.

George Stone and Etta Pillard have deserted burlesque after a number of years in that branch of the business. They will be seen in vaudeville in the Fall.

SNYDER SIGNS FOR "CUDDLE UP"

George Snyder has been signed by Jean Bedini for his "Cuddle Up" for this coming season. Snyder has been with the "Maids of America" the past two seasons.

BURLESQUE MEN FAIL TO AGREE WITH UNION

OPEN SHOP ASSURED

The burlesque managers, represented by Sam. A. Scribner, head of the Columbia Amusement Company, and I. H. Herk, of the American Burlesque Circuit, held a conference on Monday with the heads of the American Federation of Musicians and the International Alliance of Stage Hands for the purpose of arranging a settlement of the dispute at present existing on the open shop question, but no settlement was reached. The meeting, which was held at the offices of the Columbia Amusement Company in the Columbia Theatre Building, broke up with the burlesque men as firm as ever in their intentions of setting up and maintaining the open shop on both the Columbia and American Wheels.

The conference held on Monday followed one which was held last Thursday. At the previous meeting President Lemke, head of the stage hands' union, and President Weber and William Keingood, secretary of the musicians' union, stated that they could not act for the various local unions on the two burlesque circuits without the consent of these locals.

Each of these locals was sent a telegram by the union officials after the first meeting, and at the meeting held on Monday the union officials stated that only three of the locals had wired their consent to the officials' proposal to act for them at the conference.

The majority of the forty-odd locals wired answered that they had theatrical conditions in their respective cities well under control and refused to give Lemke and Weber power to act for them. Some of the locals added that they had also demanded wage increases and were confident of getting them.

On this account the negotiations between the union heads and the burlesque men were called off.

One of the main topics under discussion at the meeting was the "yellow card" system. This system is that used by the stage hands' union in which the union deputy with each show forwards to each theatre that the show is to play at a yellow card on which he enumerates the number of stage hands he wishes to be present at the theatre to handle the production. In most cases, the burlesque men claim, the men asked for are far beyond the requirements of the show. Sam. Scribner declared that the "yellow card" system had cost the burlesque companies over $195,000 in the past season.

The burlesque managers presented a list of twelve grievances to the union officials at the meeting which they demanded be adjusted. This list was as follows:

1. Any adjustment of differences must apply to all houses and shows, now or hereafter to be included on both the Columbia and American Burlesque Circuits.

2. Any member of either union who has already signed a bona fide individual contract and who may have resigned from or may have been expelled from his union for such signing shall be reinstated to full and complete membership in his union and shall be restored to his former standing and status he enjoyed before he signed his individual contract.

3. House and show managements, respectively, to be sole judge as to number of men to be employed in their respective houses and shows.

4. There shall be no department classification of Burlesque stage crews or Orchestras. All back stage employees shall be designated as stage hands and shall be available for any legitimate and customary stage work as directed by the management and all members of orchestras shall be designated as musicians.

5. Abolition of the "yellow card" or any other similar card system and no substitution therefor.

6. All employees to be engaged as individuals and signed on a form of contract to be mutually agreed upon.

7. A 25 per cent cut in present house and traveling wage scales.

8. Any differences arising between the management, either house or show, and the stage hands or musicians, shall be adjusted by the parties directly involved without interference of or resort to outside influences or person or persons not party to contracts. No sympathy strikes or lockouts.

9. No extra pay for taking in, hanging or taking out shows.

10. No pay for lay-offs.

11. House orchestras to be subject to call for two rehearsals a week whenever required by the management, without extra or additional charge. Road leader whenever required by the show manager.

12. All stage hands to be at theatre at 8 o'clock A. M. opening day and at least one (1) stage hand to be at theatre each succeeding day of each week at 10 o'clock A. M.

KERBY WITH MOLLY WILLIAMS

Edward Kerby has been signed by Mollie Williams for a leading part in her new "Mollie Williams' Own Show." Mr. Kerby has been playing opposite Fritzi Scheff for the past two years and will play opposite Miss Williams in the dramatic parts of the piece, as well as the "straight" throughout the rest of the play.

Stern, Marks and Heyward have written the book and score of the show; Al Herman, amusements, did the casting. Miss Williams' show is scheduled to open on the Columbus Circuit Empire Theatre, Toledo, September 4.

ROSE TO MANAGE LYCEUM

Harry Rose will manage the Lyceum Theatre, Washington, this season. This house will again play the attractions of the American Burlesque Circuit. Rose has been managing shows on the road for a number of seasons

MACKEY RETURNS TO UNION SQ.

After two years Frank Mackey will return to Kahn's Union Square next Monday, working opposite Pat White. Mackey has been at the National Winter Garden the past two seasons.

PHYLIS ELTIS DIVORCED

Phylis Eltis, formerly ingenue prima donna in burlesque but now playing the big time in vaudeville, was granted a divorce from her husband in Chicago recently.

BEDINI & MILLER ARE SHRINERS

Jean Bedini and Ira Miller went into the Shrine in Middletown, N. Y., last Saturday. They were the only theatrical men to be honored on this occasion.

HELEN STANLEY AT CAFE DePAREE

Helen Stanley of the "Peek-A-Boo" Company will play a few weeks engagement at the Cafe De Paree in Atlantic City. She will open next Monday.

STOCK AT THE FOLLY

BALTIMORE, Md., July 30.—The Folly Theatre will open August 27th with stock burlesque. The house is being redecorated and undergoing repairs.

NATTIE KNISE SIGNS

Nattie Knise has signed with Max Spiegel for his "Social Follies" on the American Circuit as ingenue. She was booked by Ike Weber.

MELODY LANE

MUSIC BUSINESS SLOW TO RETURN TO FORMER DEGREE OF PROSPERITY

Many Excellent Songs Out but Few Are Selling in Large Quantities—New Numbers Need Wide Publicity Before Public Will Again Return to Music Stores

The music business, especially the branch known as "popular," has for over a year been going through a reconstruction period still far from complete.

While there are on the market numerous songs of great merit and numbers which possess all the qualifications which go to make up a big selling hit, practically none of them are selling in anything like the quantities they should, and the music men are practically at a loss to explain the reasons.

There is no doubt that there is on the market at present as many if not more good songs than at any time during the past few years, and the fact that they are not selling makes the question hard to solve.

The price situation is still completely up in the air, and while practically every member of the industry admits that the retail rate for popular numbers is too high, the matter of arriving at a definite figure for them is as far in the distance as at any time since the big change in rates went into effect.

It is generally admitted that none of the big music publishers made a penny during all of last year and the state of business during the first seven months of this year holds out little in the way of hope for big profits this year.

There is one reason, however, for the dullness throughout the business and that is that while the number of good, popular songs is particularly large they are not being given the big publicity which prevailed in previous years. Publishers, instead of going after the new numbers in every possible way as in previous years, are marking time and waiting for conditions to improve.

This is apt to be a long wait for the music men, due to changing conditions, they are not in the position to get the quick publicity which was possible under the old conditions. Branch offices have been curtailed to a great extent, fewer men are on the road and all other publicity has been curtailed.

Financial and business conditions have in many instances made this necessary. Nevertheless song hits can only be made by plugging in every possible manner and the quicker it is started, not by a single publisher but by all of the big houses, the sooner will the music business return to its old degree of prosperity.

The country has as many if not more music lovers than ever before. As soon as they learn of the existence of "hit" songs they will respond by purchasing in the big quantities which prevailed a few years ago.

VON TILZER PUTS ON TWO SHOWS

Harry von Tilzer put on two shows at Freeport last Saturday night, the first for the benefit of the local synagogue, at which $2,500 was raised. The bill consisted of Josephine Sable, Sam Hearn, Crane Sisters, Leo Carrillo, Anna Chandler, Jack Osterman, Tom Smith, Harry von Tilzer and Martha White. The second, which was for the Lights Club, and resulted in adding $750 to the club funds, had the following artists: Dollie Dimples, Jack Osterman, Crane Sisters, Josephine Sable, Courtney Sisters, Lillian Fitzgerald and Van and Schenck.

COOTS WRITING FOR PRODUCTION

J. Fred Coots, of the McKinley Music Company, is completing several special numbers for Savoy & Brennam—to be used in the new Greenwich Village Follies. George Kershaw wrote the lyrics. He has also been commissioned to write the score for a new light opera by Vincent Lawrence.

MILLS LEASES BUILDING

Jack Mills, Inc., has taken over the entire building at No. 152 West 45th street. For the present alterations are being made so that the firm will be able to occupy the entire second floor, increasing their present floor space threefold.

BELWIN HAS NEW ONES

Lou Breau, composer of "Humming," is putting out his two new numbers, "When Sweethearts Waltz," and "I Want My Mammy," through Belwin, Inc., of which firm he is professional manager.

MAYO LEAVING MUSIC BUSINESS

Fred Mayo will leave the Irving Berlin Music Co. in a couple of weeks to join a new four act, formerly the "Hungarian Rhapsody."

JOE HILLER IN NEW YORK

Joe Hiller, Pittsburgh manager for Waterson, Berlin and Snyder, is in New York on a combination business and pleasure trip.

HITS COMPOSERS' SOCIETY

Sydney S. Cohen, president of the Motion Picture Theatre Owners, attended a convention of Connecticut exhibitors held in New Haven last week, and in the course of an address attacked the American Society of Composers, Authors and Publishers.

He scored the royalty collection practise of the society and pronounced it a "music tax" and requested all exhibitors to send him all possible facts in connection with the business methods of the society.

NEW MUSIC HOUSE STARTS

Bob Schaffer, formerly with Jack Mills, and Jimmy Durante have gone into the music publishing business with offices in the Tilmar Building on Forty-fifth street. The Triangle company is now publishing some of their numbers, and the new firm will try to put over their new song.

SANTREY WRITING SONGS

Henry Santrey has taken to the song writing craze, as many other fellow-performers, and has collaborated with Hank Winston and Ralph Boas, two of his musicians, on "Senorita," which they placed with Lee White, Inc.

JOE MACY WITH MARKS

Joe Macy, humorist, writer and pianist, who has been a familiar figure in the Broadway Music Corp., has joined the staff of Edward B. Marks, Inc.

CECIL FALK ON VACATION

Cecil Falk, of the professional department of Jack Mills and also Mill's secretary, is leaving this week for a vacation at Camp Wingdale, Wingdale, New York.

RITTER ON VACATION

Murray Ritter, of the Irving Berlin Music Co., is spending a two weeks' vacation at Tennanah Lake, N. Y.

AKST ON VACATION

Harry Akst, personal pianist for Irving Berlin, has gone to Atlantic City for a ten-day vacation.

NEW SONGS BY WIRELESS

A remarkable demonstration of the extent to which "wireless" uses have grown was given a week ago by the Westinghouse Air Brake Co. of Wilmerding, Pa. The number of amateur wireless operators has increased enormously, a fact emphasized alone by the existence of several prosperous and successful periodicals that are entirely devoted to this scientific and intensely interesting hobby. On the occasion referred to, the Westinghouse Band, under the direction of Jos. D. Nirella, gave a special concert in Westinghouse Park, and arrangements were perfected for broadcasting over the "wireless" the entire program. The music thus wafted far and wide covered a radius of nearly 2,000 miles, and it is claimed that the vast majority of wireless operators all over the country "listened in" and enjoyed the various numbers as they were played. The program was fifty per cent a Witmark one, for among the most popular numbers played were four of the biggest hits published by this house. These were the international waltz craze, "Wyoming"; Ball's popular waltz ballad, "Little Crumbs of Happiness"; and those two tremendous fox-trot favorites, "Jabberwocky" and "Fancies," which all America is dancing to practically every hour of the day and night this summer. It is estimated that at least 200,000 persons listened to these numbers as played by the Westinghouse Band, and that the strains of "Jabberwocky" and "Fancies" were heard all over the East and as far West as Wyoming at one and the same moment.

OLD SONG HIT IN COURT

Gertrude L. Danks, the daughter of the composer of "Silver Threads Among the Gold," the late Hart P. Danks, applied in the Surrogate's Court last week for an order adjudging her brother, Albert V. Danks, in contempt of court for failure to file an accounting of her father's estate.

Roderick Bogg, attorney for Miss Danks, told the Court that although Albert Danks has received between $40,000 and $50,000 in royalties on the song in the last ten years, Miss Danks had never received an accounting and was unable to buy herself a pair of shoes.

The court order to the effect that Albert Danks should file an accounting of the estate, as administrator, was signed in July, 1920, but Danks has never obeyed the order. His sister wants him committed to jail until the accounting is filed.

"Silver Threads Among the Gold" was published about thirty-five years ago, and had a tremendous sale. About five years ago the song again became popular, and over 1,500,000 copies of it were sold.

EASY MONEY FOR HARRIS

On one of the hot afternoons of last week Chas. K. Harris sat at his office desk speculating whether he should go to the ball game or remain in the hot office when a caller was announced.

The visitor turned out to be a Kansas City priest, and Harris wondering what business the clergyman could have in a music house asked him to be seated.

The priest, after satisfying himself that Harris was the song writer and publisher, said: "I cannot reveal names because all of this was given me under the seal of the confessional, but years ago a man committed an act which resulted in a financial injury to you. You never knew of it and never will but I am here to recompense you in full."

He then drew a bank draft from his pocket, endorsed it and turned it over to the surprised Harris. It was for $250, and the music man after a gulp of astonishment thanked the priest, took the draft and carefully folded it up and put it in his pocket.

The priest took his departure, and Harris spent the balance of the afternoon wiping his brow, opening his card case, taking out the draft, carefully examining it and then returning it to his pocket.

THE LEADSHEET

Arranged by M. H. S.

Many headliners in vaudeville have a way of putting a song over that puts them in a class by themselves. There are some that come under this category that had a song demonstrated to them by a pair of unassuming song pluggers in a two-by-four piano room and the headliner has taken their advice, subsequently making a hit when putting the piece over on the stage. The other day we had the pleasure of watching two pluggers "selling" a song to a well-known team of performers and the way they put it over and offered suggestions was a revelation and would have done credit to a $10,000 a year salesman. We take off our lid to Herbert Steiner and Bob Miller, the Van and Schenck of the Leo Feist organization.

A young hopeful walked into L. Wolfe Gilbert's office with a brief case bulging with MSS. He was told to go "Down Yonder" where manuscripts were heard by Mr. Riley. "All right," said the fellow, hesitating on the threshold. "You see, one of the fellows writes 'em (just like that) and we're going into the hosiery business and we'll sell these outright."

Is that the way they do it? To paraphrase Don Marquis' farm stuff: Nowadays men leave their business to write songs and work like 'ell, so that some day they will be able to go back into business again.

Sid Caine, writer of "Mazie," was on his way in from Edgemere to Jack Mill's place when he met a friend that had one happy hunch. "Play Mazie in the fifth race; it's a 15-to-1 shot," advised the friend, bubbling over with enthusiasm. Sid dug down and placed a $10 bet on Mazie. He now says that he could have taken some Jane to the Waldorf for that ten and had a heluva swell feed and made one terrific impression.

What's a good way to make sure that the professional manager will give your song an extra good plug? Eugene Spencer and Otis West decided that "My Little Bundle of Joy" ought to go good with George Joy at Fred Fisher's. Result, everybody in the place upstairs and down yelling for "Joy" this and "Joy" that until George decided that enough was enough and that "Bundle of Joys" is a song that he don't like.

Vienna July 30.—Robert Stol, composer, has broken the world's record for income received from a single piece of music. A fox trot has brought to him 32,000,000 kronen in royalties.—Evening Journal.

A krone is now worth only one-ninth of an American cent. Has this guy Stol got anything on some of the fellows in the Alley? Figure it out yourself—we've other things to do this week.

We've heard of song writers who published their own numbers, boosted and plugged their own numbers, but Charlie Snyder couldn't see anybody else singing "Can't You See?" for the phonograph company but himself. After doing all of the above mentioned for his song, he thinks it's up to the public to buy it. He don't want to do that himself.

There was a gag a few years ago about the quickest way to a hospital being to shout, "Three cheers for the Kaiser." Nowadays all a performer has to do is walk into the Broadway music house and ask for something that doesn't sound like "Ilo" or "Sunnyside Sal."

A BABY FOR THE ROSES

An eight-pound baby boy arrived July 12 in the home of Mr. and Mrs. Jerome M. Rose.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EX.

Next Week's Bill

NEW YORK CITY

Palace—Bob Hall—Elly—Harry Holman & Co.—Bill Robinson—Crane Wilbur & Martha Mansfield—Elsie & Paulsen—George Jessell and his Revue—Miller & Mack.

Riverside—Anderson & Yvel—Emma Haig & Co.—Harry Delf—May Wirth—Princess Jue Quan Tai—Erwin & Jane Connolly—Wellington Cross.

Royal—Will Morris—Foley & Latour—Johnson, Baker & Johnson—Joe Bennett—Clark & Bergman—Walters & Walters—Kramer & Boyle.

Broadway—Edw. Ormsby—Herman A. Shirley—Joe Cook—Joe Darey—Alexander Bros. & Evelyn.

Hamilton—(First Half—Baxley & Porter—Peck & Rector. (Second Half)—Baggett & Sheldon—Neal Abel.

Jefferson—(Second Half)—John and Nellie Olms—Kay Neilan—Bobby Harris.

Regent—(First Half)—John and Nellie Olms—Kay Neilan. (Second Half)—Byrd & Alden.

Fordham—(First Half)—Margaret & Alvarez—Sully & Houghton—Patricola & Mason. (Second Half)—Lavere & Collins—Swift & Kelly—Espe & Dutton.

Coliseum—(First Half)—Levere & Collins—Espe & Dutton. (Second Half)—Margaret Alvarez—Sully & Houghton.

Add Bills for next week— .....

81st Street—Theresa & Willie—Annabelle—Burser & Sigler—Al Raymond—Adolphus & Co.—Marshall Montgomery.

BROOKLYN

Orpheum—Greenlee & Drayton—Newell & Most—Stan Stanley—Courtney Sisters—Bobby & Nelson—Bert Fitzgibbons—Horace Goldin.

Bushwick—Merva Sisters—Francis Doherty—Jack Waldrom & T. Carlton—George Yeoman—Frank Wilcox & Co.—Lillian Herlein—The Love Race—Harry Breen.

Far Rockaway—(First Half)—Devoe & Statzer—Swift & Kelly. (Second Half)—Reck & Rector—Patricola & Mason.

ATLANTIC CITY

Garden Pier—Adelaide Bell—Margaret Ford—H. & A. Seymour—Ruth Budd—D. D. H.—Watson Sisters—Henry Santrey Band.

BOSTON

Keith's—Dallas Walker—Two Little Pals—Mary Clark—Arnold & Lambert—Robert E. Keane—Gallagher & Sheehan—The Lameys.

PORTLAND, ME.

Keith's—Palo & Palet—Le France & Jackson—Muller & Stanley—Baliot Trio—Pileer & Douglas—Charlie Tobin.

WASHINGTON

Keith's—Garcinetti Bros.—Ford & Goodrich—Magart & Bradford—Ben Bernie—Master Singers—McIntyre & Hilliam—Dance Fantasies.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Pearl Regay & Band—McKay & Ardine—Prelle—Ce Dora—Lloyd & Rubini—Adler & Ross—Fillis Family—Howard Smith & Mildred Barker.

State Lake—Corine Tilton Revue—Emmet Gilfoyle & Lang—Young & Wheeler—Bowers, Walters & Crocker—Margaret Padula—Lola Girlie & Co.—Matylee Lippard—Sultan.

DENVER

Orpheum—Barry Whitledge—Edward Marshall—Carl McCullough—Van Horn & Inez—Byron & Haig—Moran & Mack—Tempest & Sunshine.

LOS ANGELES

Orpheum—Gus. Edwards—Zuhn & Drier—Marion Weeks & Barron—Bailey & Cowan—Texas & Walker—Mang & Snyder—Tom Wise & Co.

MILWAUKEE

Palace—Josefson's Icelanders—Mel Klee—Gautiers Bricklayers—Schriner & Fitzsimmons—Carlisle & Lamal—Lancton Smith & Lancton—Ray Conlin—Steve Trio.

SAN FRANCISCO

Orpheum—Ona Munson & Co.—Frawley & Louise—Jean Adair & Co.—Jack Inglis—Lady Tsen Mei—Gordon & Rica—Bronson & Baldwin—Bekefi Dancers.

F. F. PROCTOR

Week of Aug. 1

NEW YORK CITY

Fifth Ave. (First Half)—Mme. Herman Co.—Newell & Most—Bell Robinson—Eddie Carr Co.—Will Morris—Jean Southern—King & Irwin—Miller Sisters. (Second Half)—Eight Blue Devils—Bessie Rempel Co.—Flo Lewis Co.—Alexandria.

125th St. (First Half)—Jean Granese—Elaine Sheridan—The De Lyons—Royal Gascoynes—Howard & Norwood—Stane & King. (Second Half)—King & Irwin—Diamond Sisters—Joe Martini—Pressler & Klaiss.

58th St. (First Half)—Vernon—Togo—Inman & Lyons—Spoor & Parsons—Tommie Allen—Howard & Sadler. (Second Half)—Jim Dougherty—Liddell & Gibson—John S. Blondy—Jean & I. Melva—Annabelle—Flaherty & Stoning.

23d St. (First Half)—Doody & Wright—Wilton Sisters—Evelyn Phillips Co.—Hollis Five—Al Raymond. (Second Half)—Kane & Harman—Jack McAuliffe—Newell & Most—Breen Family—Bernard & Sisters.

Yonkers (First Half)—Jim Dougherty—Liddell & Gibson—Johnson, Baker & Johnson—Jean & Irene Melva—Three Stars. (Second Half)—Vernon—Emerson & Baldwin—Harper & Blank—Siegel & Irwin—Howard & Sadler—Elsie & Paulson.

Mt. Vernon (First Half)—Al K. Hall—David Quixano Co.—Flo Lewis Co.—Waldron & Carleton—Franklyn Charles Co. (Second Half)—Sully & Houghton—Little Jim—McIntyre & Hilliam.

NEWARK

(First Half)—Pilcer & Douglas—Richard Keane—Pressler & Klaiss—Winton Bros.—Dolly Kay—Maxie—Alexandria—Elsie & Paulson. (Second Half)—Bill Robinson—Franklyn Charles Co.

SCHENECTADY

(First Half)—Wilbur Sweatman—A Dress Rehearsal—Wilbur & Stanley—Millar & Stanley—Donald Sisters. (Second Half)—Chief Blue Cloud—Val & E. Stanton—End Hal & Carl.

B. F. KEITH VAUDE.

Week of Aug. 1

NEW YORK CITY

Harlem Opera House (First Half)—Kane & Herman—Althea Lucas Co.—Jack McAuliffe—Bob Fern Co.—La Pelafrica Trio. (Second Half)—Johnson, Baker & Johnson—David Quixano Co.

BOSTON

Boston—Harrah Rubini—Jewell Raymond—Fred Hughes Co.—Hughes & Nerett—Black & White.

Scolley Square—Marion Saunders—Ethel Levy Trio—Fields & Firm—Murray & Irwin.

Washington St.—Musical Alvinos—Marion & Verge—Gordon & Kenny.

CAMBRIDGE

(First Half)—Chief Blue Cloud & Winona—Warren & O'Brien—Frank Sidney. (Second Half)—Eddy & Earl—Charles Tobin—Baliot Trio.

HOLYOKE

(First Half)—Therese & Willie—Firan & Nash—Willy B. Hall—Val & E. Stanton—Zeno Moll & Carl. (Second Half)—Stuart & Harris—Hall & West—Mar. A. Clark—Mullern & Stanley—Donald Sisters.

HAZELTON

Walton Bros.—Allen & Francis.

LANCASTER

(First Half)—Sully & Haughton—Worden Bros. (Second Half)—Collins & Pillard.

LYNN

(First Half)—Hart & Rose—Cole & Gage—Lulu Coates & Cracker Jacks. (Second Half)—Gaylord & Lancton—Warren & O'Brien—Frank Sidney & Co.

NEWPORT

(First Half)—Gaylord & Lancton—Charles Tobin—Baliot Trio. (Second Half)—Hart & Rose—Cole & Gage—Lulu Coates & Crackerjacks.

NEW LONDON

Kramer & Johnson—Florian Four.

PITTSBURGH-JOHNSTOWN

(First Half)—Elva Lloyd—Maurice Samuels—Baxley & Potter—Pelle & Lazzo—Dancing McDonalds. (Second Half)—Zeroplane Girls—Bert Stoddard—Harry Hayden Co.—Elvia—Conroy & Howard.

PITTSBURGH

Alexander—Callis & Chantry—Larry Lamont—Pride & Gilmore—Hinkle & Mae—Crumbley & Brown—Three Hendersons.

SCARBORO

Aronty Bros.—Francini Bros.

SHENANDOAH

(First Half)—Byrd & Alden—Allen & Francis—Worden Bros. (Second Half)—Walton Duo—Frank Cornell Co.—Dotson.

POLI CIRCUIT

Week of Aug. 1

BRIDGEPORT

(First Half)—Lavere & Collins—Hickey & Hart—Cahill & Romaine—Sweethearts. (Second Half)—Herbert & Dare—Barton & Hall—Hall & Colburn—Sandy Shaw—Roby Emmett Keane & Clair Whitney.

HARTFORD

Capitol (First Half)—Stuart & Harris—Three Brox Sisters—All Wobi Man—Trick Proposal. (Second Half)—Musical Rowleys—Eileen Sheridan—Prince & Bell—Furman & Nash—Love Lawyer.

NEW HAVEN

Palace (First Half)—Herbert & Dare—Barton & Hall—Kennedy & Berle—Sandy Shaw—Stepanoff & Sisters—Russian Ballet. (Second Half)—Lavere & Collins—Hickey & Hart—Cahill & Romaine—Sweethearts.

SCRANTON

(Second Half)—Cornel Leona & Zippy—Pagana—Carolina—Bernard & Scarth—In Argentina. (Second Half)—Dare Bros.—Gertrude Taylor Co.—Chong & Moey—Roberts & Boyne—Chas. Withers & Co.

WILKES-BARRE

(First Half)—Dare Bros.—Gertrude Taylor—Chong & Moey—Roberts & Boyne—Chas. Withers Co. (Second Half)—Cornell, Leonz & Zijpy—Pagana—Carolina—Bernard & Scarth—In Argentina.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

REGINA AND SASKATOON

Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—Three Kuhns—Rising Generation.

EDMONTON

Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

CALGARY

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

GREAT FALLS AND HELENA

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

BUTTE AND MIESOULA

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

SPOKANE

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

WALLA WALLA AND NO. YAKIMA

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

SEATTLE

Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

VICTORIA

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

VANCOUVER

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

TACOMA

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

PORTLAND

Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

TRAVEL

Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

SAN FRANCISCO

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

OAKLAND

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

LOS ANGELES

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Poster's Pierrots—Dobbs, Clark & Baro—Making Movies.

SAN DIEGO

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

LONG BEACH

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

SALT LAKE CITY

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

OGDEN

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

DENVER

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Little Yoshi & Co.—Rollinson & Ruffin—Preston & Isabel—Johnny Dove—Gypsy Trio—Lee Mason & Co.—Jas. Kennedy & Co.—McCormick & Winchill—La Belge Bros. (Last Half)—Le Tell Bros.—Banks & Whiting—Dell & Gliss—Allen & Sweeney—Collins' Dancers—Jason & Harrigan—Henry Horton & Co.—Raymo & Rogers.

Victoria (First Half)—Juggling McManus—Arthur Lloyd—P. & G. Hall—Grace De Winters—Hubert Kenny. (Last Half)—Little Yoshi & Co.—Chas. Reilly—Townsend Wilbur—Dunham & Williams—Corinne & Co.

Lincoln Square (First Half)—Cove & Penny—Fred Rogers—Whittle & Co.—Celia Weston & Co.—Corinne & Co. (Last Half)—Gypsy Trio—Curtis & Fitzgerald—Bert Wilcox & Co.—McCormick & Regay.

Greeley Square. (First Half)—Billy Kinkaid—Cobroy & St. John—Allen & Sweeney—Townsend Wilbur & Co.—Armstrong & Jones—Berkoff Duo. (Last Half)—Cove & Penny—Mammy—Homer Miles & Co.—Texas Comedy Four—Harry & Anna Scranton.

Delancey Street. (First Half)—Dell & Gliss—Jason & Harrigan—Dave Manley—Bert Wilcox—Bartlett, Smith & Sherry. (Last Half)—Waters & Lee—Goldie & Ward—Grace De Winters—Mr. & Mrs. Sydney Payne—Murphy & Hewitt—Six Royal Hussars.

National. (First Half)—Goldie & Ward—Chas. Reilly—Homer Miles & Co.—Violinski—Burt Sheppard & Co. (Last Half)—Al. Libby—Stanley & Harris—Sherlock Sisters & Clinton—Fred Berrens—Nelson & Barry Boys.

Orpheum. (First Half)—Al. Libby—Mammy—Sherlock Sisters & Clinton—Murphy & Hewitt. (Last Half)—Andrew & Cotter—Conley & St. John—Whittle & Co.—Violinski—Dance Novelties.

Boulevard. (First Half)—Waters & Lee—Eddie Barto—Mr. & Mrs. Sydney Payne—Fred Berrens—Monroe & Lewis. (Last Half)—Billy Kinkaid—Ring & Rose—Debell & Waters—Hubert Kinney & Co.

Avenue B. (First Half)—The Hurleys—Morrissey & Young. (Last Half)—Gene Martini—Three Bernard Sisters—Rand & Gould—Burrell Bros.

BROOKLYN

Metropolitan. (First Half)—The Scrantons—Curtis & Fitzgerald—Nelson & Barry Boys—Texas Comedy Four—Dance Novelties. (Last Half)—Nada Noraine—Dave Manley—Juggling McBanns.

Fulton. (First Half)—Bicknell—King & Rose—Raymo & Rogers—Six Royal Hussars. (Last Half)—Bert Sheppard—Norton & Wilson—James Kennedy—Howard & Lewis—Berkoff Duo.

Palace. (First Half)—Willie Smith—Burrell Bros. (Last Half)—Morrissey & Young—Geo. Morton—The Hurleys.

Warwick. (First Half)—Gene Martini—Three Bernard Sisters—Rand & Gould—Steiner Trio. (Last Half)—Wilfred & Stevens—Willie Smith—Wilson Sisters.

BALTIMORE

Geo. W. Moore—Collins & Dunbar—Leila Shaw & Co.—Mills & Smith—Grace Ayres & Bro.

BOSTON

(First Half)—Ernesto—Boothby & Everdean—Fred Roberts—Joe Bannister & Co.—Holland & Ray—Musical Rovellos. (Last Half)—Wardell & La Coste—Gurrino & Cooper—Joe Mack & Girls—Wilson & Wilson—Class, Manning & Class.

HAMILTON, CANADA

Hori & Nagami—Melville & Stetson—Eldridge, Barlow & E.—Frank & Gracia De Mont. (Last Half)—Ling & Long—Charlotte Worth—Hait & Helmes—Brady & Mahoney—Robinson's Baboons.

HOBOKEN

(First Half)—Santosca—Allen & Kelly—Three Wilson Girls—Bison City Four—Cross & Santoro. (Last Half)—Eddie Barto—Hall & Dexter—Tucker & Winifred.

LONDON, CANADA

(First Half)—Clay & Robinson—Lewis & Thornton. (Last Half)—Frank Hartley—Delbridge & Gremmer.

MONTREAL

Wilbur & Girlie—Exposition Jubilee Four—Ronair & Ward—Babe La Tour—Jack & Foris.

OTTAWA, CANADA

Cliff Bailey—Harvey Hayes—Hodge & Lowell—Smith & Cook—Marriage vs. Divorce.

PROVIDENCE

(First Half)—Gurrino & Cooper—Joe Mack & Girls—Wilson & Wilson—Class, Manning & Class. (Last Half)—Ernesto—Boothby & Everdeen—Holland & Ray.

TORONTO, CANADA

Asaki—Brennan & Murley—Arthur Deagan—Five Musical Queens—Wheeler Trio.

B. F. KEITH CIRCUIT

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GENE HUGHES, Palace Theatre Bldg.

WASHINGTON, D. C.

Le Veaux—Hilton Sisters—Overholt & Young—Harry White—Pep-O-Mint Revue.

WINDSOR, CANADA

(First Half)—Frank Hartley—Delbridge & Gremmer—"Let's Go." (Last Half)—Russo, Tels & Russo—Clay & Robinson—Lewis & Thornton.

THE CRESCENT COMEDY 4

In The Avon Comedy Four's Former Success

THE NEW TEACHER

Booked Solid Thanks to MR. LUBIN

McKINLEY GETS SUN ROUTE

Neil McKinley has been booked for a route over the Gus Sun circuit.

The comedian will open at Toledo, week of August 7, and has thirty weeks to follow.

LOTTIE GEE

PRIMA DONNA

WITH "SHUFFLE ALONG"

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KEITH CIRCUIT. Watch for us next season. We will surprise you.

WANT CLEANER PICTURES

NEW HAVEN, Conn., Aug. 1.—A resolution was adopted to present demands for cleaner pictures by the Motion Picture Theatre Owners of Connecticut at their annual meeting held here last week. The exhibitors voted unanimously their opposition to photoplays dealing with sex problems, crime, domestic troubles and other subjects that might tend to lower public morals.

Sidney Cohen, president of the Motion Picture Theatre Owners Association of America, was present at the meeting and made a speech in which he strongly advocated the adoption of a resolution calling for cleaner pictures.

The convention also passed a resolution calling upon all the members of the organization to agree not to exhibit pictures not measuring up to the standard they had adopted.

The election of officers also took place, William True, of the Strand Theatre, Hartford, being elected president. Harry Walsh, of the Capitol, Hartford, was elected vice-president; Joseph Sapperstein, of the Hippodrome, Bridgeport, secretary, and James T. O'Rourke, of the Empire, Bridgeport, treasurer.

"PAYS TO SMILE" OPENS SEPT. 1ST

May Robson opens at Scranton September 1st under the management of Augustus Pitou in "It Pays to Smile," Ethel Watts Mumford's dramatization of the *Saturday Evening Post* story by Nina Wilcox Putnam. Other members of her company are Russell Hicks, Orrin Burke, Edward Wade, Donald Harrington, Margaret Borough, Edith Conrad and Joseph Baird. W. G. Snelling will manage the show and Arthur Lamar will be in advance.

THEATRES REQUIRED— TO PURCHASE OR LEASE

Suitable for Motion Pictures, Vaudeville or Legitimate Attractions. Located in New England States, New York, New Jersey, Vermont, Pennsylvania, Ohio, Michigan, Indiana and Illinois. Must have seating capacity of 800 or more. Replies Will Be Held in Strict Confidence. Give full particulars in first letter. Reply to F. MACK, Care of Clipper.

FILM REVIVALS SCORE

Revivals and reissues have hit the box office bull's-eye so many times of late that, if any prejudice remains against good pictures of other years "taking an encore," it will not be found among the showmen who have increased their bank balance via "reissues." Such is the conclusion of producers who have brought to the screen in these days the pictures that "made good" when originally released, it is reported.

"Cabiria," Griffith's "Birth of a Nation," pictures that made film history, broke down a prejudice that had existed among a type of showmen who control many theatres throughout the country, and with films of lesser importance (when compared with super-features) the Selznick organization has demonstrated that a good picture is a good picture whenever it is shown.

For the purpose of getting a tangible "line" on exhibitor sentiment, Selznick has recently allowed four of the Norma and Constance Talmadge pictures to take an encore. In "Panthea," "The Moth" and "Ghosts of Yesterday," Norma Talmadge was starring when Selznick first made Norma and Constance screen stars, and in "Up the Road with Sallie," Constance is the star.

While definite announcement is not ready to be made, the Selznick organization declares that there will be more of these "encores" to come during the next twelve months. Pictures, Selznick claims, may be used as substitute for wine, now taboo, as typifying that which improves with age.

BLACKSTONE OPENS ON AUG. 18TH

Blackstone, the magician, goes on tour under the management of Augustus Pitou, opening at Beacon, N. Y., on August 18th, and then travels west. He will take in all the larger cities in an extended tour of the Middle West and will play Chicago for a period. Harry Mack goes in advance of the show and Morrison will be its manager.

FROHLICH ON VACATION

Louis D. Frohlich, one of Nathan Burkan's legal assistants, leaves this Wednesday for a month's fishing and camping up in the Canadian woods.

PATHE GOT A FIGHT PICTURE

That pictures of the Carpentier-Dempsey fight were secured by the Pathe News and may be shown in New York City was admitted by Elmer R. Pearson, director of the exchanges of the Pathe Exchange, Inc., 35 West 45th Street.

"It is true," said Pearson, "that the Pathe News photographed the actual fight between Dempsey and Carpentier. Ten camera men, directed by Emanuel Cohen, editor of the Pathe News, were were stationed in a building adjoining the arena from which they could easily turn their cameras on the ring. Arrangements had been made to photograph the fight, but the police interfered at the eleventh hour and prevented this. By what right or authority the police interfered at all has never been made clear.

"The police believed that there were no camera men in the building after they had ushered the Pathe News photographers to the street. In this judgment they erred, for on the top floor of the building Mr. Cohen had stationed a camera man, whose machine was equipped with a seventeen-inch telephoto lens, which commanded a perfect focus on the ring.

WON'T PAY BIG FILM PRICE

No pictures of the Dempsey-Carpentier fight have been shown in France as yet. Georges Carpentier evidently is not as good a drawing card in his own country as he is here. At least he isn't as long as the exhibition rights of the recent fight films are $54,000, Paris movie houses almost empty, and the film much too long to suit the taste of the average Parisian, who cares nothing about the incidentals that were "shot," which are the largest portion of the film.

A reduction of nearly half, it is said, will have to be made before the theatres will consider the film. And, of course, if Georges had won, it might have been all different.

BELLE BAKER IN SANITARIUM

Belle Baker, who was taken ill at her home in Edgemere last week, is now in Stern's Sanitarium. Her illness will keep her away from the stage for several weeks.

FILMING "SYNDAFLODEN"

Production was started last week at the Culver City studios on what bids fair to be one of the most interesting and unusual of the dramatic pictures in the first group of twenty-five fifth-year releases announced by Goldwyn Pictures Corporation. It is an adaptation of Henning Berger's famous play "Syndafloden," which in pictorial form will be known as "The Sin Flood."

Frank Lloyd, director of many of Goldwyn's most successful productions, will direct a truly distingushed cast selected from among members of the Goldwyn stock company and other players chosen because of their suitability to the principal roles. The names thus far announced are Helene Chadwick, James Kirkwood, Richard Dix, Ralph Lewis, Otto Hoffman and John Steppling.

It may be noted that, as in "Godless Men," where she portrayed the only feminine character, Miss Chadwick has been chosen as the one woman in a cast comprised of men. In "The Sin Flood" she will have a part affording full scope for the display of the emotional quality which she knows so well how to bring to her screen interpretations.

In the stage version of "Syndafloden," which was produced in the Summer of 1917 by Arthur Hopkins, the character to be presented by Miss Chadwick was portrayed with fine effect by Pauline Lord. Heart appeal and pathos are found in abundance in the figure of the young girl, but also there are touches of natural humor as the situation develops in the saloon where the strange assortment of people are trapped by the flood.

Dramatic literature has brought few more penetrating studios of human nature than Henning Berger has furnished in "Syndafloden," which through the very nature of the story and its environment, lends itself particularly well to screen interpretation.

FILM CENSORS OPEN OFFICES

The Motion Picture Commissioners named by Governor Nathan L. Miller last week took the oath before Secretary of State John J. Lyons in this city on Monday morning, after which they began inspecting and passing on films. The Commission will be located on the Twenty-third floor of the Candler Building, No. 220 West Forty-second street. All three of the Commissioners are in the city busy in selecting the staff of helpers and arranging a mass of preliminary details. The Commission's projection rooms are in the same city.

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NEW ACTS

DANCING DUO

Theatre—*Crotona.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*"Two."*

Although the general setting for this act is in "two," all the work is done in front of a special curtain in "one" with a backdrop which acts as background for some of the entrances. The act opens showing a purple curtain decorated at each side with the figures of clowns. The curtain is parted at the center, revealing a drop in the same color, through which a girl, dressed in an orange-colored blouse with tights with an orange and green leg, respectively, enters. She wears a turban the color of the blouse, black socks, and has a sort of wing effect on her arms. Her appearance is very pleasant and starts the act off well. She does a brief dance and exits to the right as a clown enters.

The clown now says a word or two which introduces the second dance. The girl re-enters from the right, dressed this time in a costume similar to the previous one, but black and lined with orange, and wearing the same turban. This time the exit is made through the curtain and then the man again appears in afternoon dress. He does dance imitations of Pat Rooney and George White, which are none too satisfying.

After his exit the curtain parts, showing a group of Indian tepees with one large one in the center foreground. From this tepee the two make their appearance, he dressed in the trousers of the suit in which he had just appeared, the rest of his uniform being that of a naval officer, and the girl in short, white, satin dress and stockings. The two dance and close the act well.

While their dancing is not remarkable, they made a good turn for the fourth spot in the house, though on the big time their abilities could probably not get them much better than the opening spot. The girl has a coy and pleasing appearance that helps the act along a good deal, and she dances fairly well. And, while her partner dances as well, he speaks his lines as though he were imitating a gramophone. Besides, his voice is poorly trained for talking from the stage, and his lines, at best, sound poor. Nor does the girl offend less in this respect, for she does poorly with the few lines she has in the beginning of the act. If they could eliminate the talk the turn would be much better. J. G.

BARTLETT, SMITH & SHERRY

Theatre—*City.*
Style—*Singing and Comedy.*
Time—*Ten minutes.*
Setting—*"One."*

Three men, two straight and one doing comedy, all with good voices, do mostly harmony singing.

The opening is a good novelty for this kind of an act and, though but a "bit," received a good hand, putting a punch over at the beginning of the act, a point that many another act could note to decided advantage. "There Is No Place Like the Old Place I Call Home, Sweet Home," was a hit, as was also "On the Billowy Sea" and Tosti's "Good-bye," which was sung for a finish, although some of the jockeying for applause, assisted by the switching of the spot, could easily be eliminated, as the act doesn't need it.

About the middle of the act the comedian sang "Aching Heart," which the reviewer has not heard for many, many years, although used to some extent during the days of Bert Coote and Favor and Sinclair. The mock ballad style of song has not been in vogue for a long time, but the number went over for hands and took an encore.

The act would do nicely on the better time, with the possibility of an early spot in the two-a-day. H. W. M.

HENRIETTA BYRON

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*"One."*

Henrietta Byron in a gown of cascaded scallops with a waist cut quite low and ornamented with beads, white slippers and stockings, opened with "I Was a Very Good Baby in the Day Time, but a Bad Baby at Night."

Following "She Knows It" and "You Never Can Tell" were rendered, and the offering was concluded with "Broadway Knows."

Miss Byron has considerable personality and a smile, works up her numbers with showmanship and sells them to hands, but could improve her offering considerably with newer numbers.

The worst fault of the act at present is the fact that the entire turn is done in a spotlight, which is tiresome from the front and defeats its own purpose.

One number done in a spot might make it stand out as a feature, concentrating the attention on that particular number, or creating an atmosphere depending on the sort of a song used, but when four are sung in the spot it has none other than a monotonous effect.

Act went over fairly well when reviewed. H. W. M.

BOYLE AND GRILL

Theatre—*City.*
Style—*Gymnastic.*
Time—*Eight Minutes.*
Setting—*"One."*

Boyle and Grill, two men who do the usual routine of hand-to-hand and other two-man gymnastic tricks, including the foot lift while the partner is doing a handstand on the heels.

Both work well, but lack the dressing, class and showmanship of any other than the medium time at best. H. W. M.

FIGHTING GERMAN FILMS

LOS ANGELES, July 24.—The controversy over foreign made films which has been featured in local papers was given added impetus by the insertion by Marshall Neilan of a title in "Bob Hampton of Placer" reading "Not Made In Germany." The picture was showing at the Kinema.

When the picture was shown here last Saturday night, the inserted title brought a thunder of applause and cheers from all parts of the house. Each succeeding show brought similar demonstrations from those who had come to see the picture.

In discussing the matter local exhibitors state that such spontaneous applause has not been heard at the showing of a title since the war.

"The motion picture screen is one of the greatest thermometers in registering public opinion," said Mr. Neilan. "The demonstration at the Kinema every afternoon and evening show in no uncertain manner, the feeling of the public here on this question."

"OPEN FIRE" OPENS AUGUST 5TH

Margaret Anglin and Lee Shubert have formed an association for the production of plays. The first will be "The Open Fire," by Hulbert Footner, which will be offered at the Strand Theatre, Far Rockaway, on August 5th. This will mark the start of the Strand as a house of legitimate attractions.

Mr. Shubert will direct Miss Anglin's tour of the principal cities in "The Woman of Bronze," followed by a repertorial season in New York next Spring. This will include a Shakespearean tragedy, a Greek play, and probably the revival of "The Trial of Joan of Arc," which was seen here last May.

"IRENE" RE-OPENS ON AUG. 22ND

"Irene," the Montgomery, Tierny, McCarthy musical comedy, which closed recently after an extended run at the Vanderbilt Theatre, New York, will reopen August 22nd at Newport, Rhode Island.

The company will be essentially the same, but few changes having been made in the cast.

"THAT'S IT" PRESENTED

"That's It," a musical comedy by Roger Gray and Sandy Evans, was produced by Lea Herrick at the Majestic, Pittsfield, on Monday, July 18th. It will play there until Labor Day, when it will be condensed to play in vaudeville.

Besides Sammy Evans, who is featured in "That's It," the company includes Jack Fairbanks, Florence McGuire, Florence Major and Blanche Argoe.

TO REVIVE GREEN ROOM

The new Earl Carroll Theatre, which is being erected at Fiftieth Street and Seventh Avenue, will have a Green Room in which will be revived the interesting customs of the days of David Garrick. It will be furnished in green jade and will contain a library of belles-lettres, etchings of famous players, and furniture of the period of Louis Quinze. It is planned to make this room a rendevouz for the artistic world.

HAMMERSTEIN INC. BANKRUPT

Voluntary petitions in bankruptcy for Oscar Hammerstein, Inc., and the Hammerstein Opera Company, with offices at No. 315 West Thirty-fourth Street, were filed Friday in the United States District Court by Henry C. Neuwirth, lawyer. In the petition for Oscar Hammerstein, Inc., the liabilities are given as $769,000, of which $450,000 are secured claims. Taxes amounting to $6,000 are due the city, the petition says. The assets, which consist of theatrical equipment, are given as $10,000.

In the petition for the opera company the liabilities are given as $621,400, of which $320,800 are unsecured claims, $300,000 secured claims, and $6,000 taxes due the city. No assets are given. Both petitions are signed by Emma Swift Hammerstein. The filing of the petitions is the result of the equity suits brought against the companies last March. Mrs. Hammerstein, against whom an involuntary petition was filed last April, was ajudged a bankrupt on June 11.

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"JACK SNYDER'S FOUR BIG SONG HITS"
"A LITTLE BIRDIE WHISPERED IT TO ME"
"FRANKIE"
BROTHER SONG TO "MARGIE"
OH! JADA BABY
(SHE'S JUST A LITTLE BABY DOLL)
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(I CALL MY HAPPINESS)
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REDELSHEIMER BOOKS MANY

Lou Redelsheimer has booked the following performers for the various burlesque shows: Chas. Taye, Jimmy Hamilton, Harry Pepper, Constance Williams and Ed Baxter with Bernstein and Gallagher shows; Dolly Webb with the "Pace Makers"; Alexander Saunders with Lena Daley and her Kandy Kids; O'Brien and Bradley with the "Jazz Babies"; Joe Lyons with the "Garden of Frolics"; Frances Cornell, Grace Goodale, Josh Dreans and De Velde and Copple with Tom Sullivan's attractions; Emma Kohler, Harry Evanson and Zits Lyons & Co. with "Some Show."

SIGN FOR "JAZZ BABIES"

Peck and Jennings' "Jazz Babies" roster this season will be Matt Kobb, Frank "Rags" Murphy, Murray Bernard, Tom O'Brien, Evelyn Pryce, Betty Palmer, Emma Harris and Margaret Bradley. A bit yet to be signed. William V. Jennings will again manage the show.

DOLLY MORRISEY SIGNS

Dolly Morrisey, one of the Morrisey Sisters last season with the "Jingle Jingle" Company, has been engaged by Max Spiegel for the "Abe Reynold's Revue" for the coming season.

THE LYONS CLOSE

Joe and Sadie Lyons will close at Kahn's Union Square Saturday night and will leave at once for the West to start rehearsals with Irons and Clamage "Garden of Frolics."

BABE LA TOUR CLOSING

Babe La Tour is finishing the last few weeks of her vaudeville time for the season up in Canada. She is playing Montreal this week. After a rest she will return to vaudeville again next season.

GEORGE REYNOLDS SIGNS

George Reynolds, last season with "Tiddle de Winks," signed last week with Lew Talbot with one of his shows as straight man.

GRIEVES AT PALACE

John Grieves, old time burlesque manager, has engaged as ticket taker for the Palace Theatre, Baltimore. He will leave for Baltimore shortly.

CECIL BREACH WITH STUDIO

Cecil Breach, last season with "Folly Town," is now connected with the Kassel Studios who handle high-grade paintings for theatre lobby display.

BEATRICE ROGERS IN VAUDE.

Beatrice Rogers is doing a sister act in vaudeville, with Ann Doorley, under the name of Beatrice and Ann Doorley.

SIGN FOR "KNICK KNACKS"

The Melody Trio, Gutti, Curley and Gutti, have signed with Harry Hastings' "Knick Knacks" for the coming season.

TICKET BROKERS FINED

The Royal Theatre Ticket Office and the No. 1560 Broadway Theatre Ticket Company entered pleas of guilty yesterday in the Federal District Court to complaints that they failed to file monthly reports giving the prices at which they purchased the tickets and the prices at which they resold tem.

Judge Sheppard imposed fines of $25, which were paid.

DANCE MASTERS IN CONVENTION

The thirty-eighth annual convention of the American Association of Masters of Dancing opened yesterday, at the Hotel Astor, with about two hundred instructors from all parts of the United States in attendance. The convention will last until August 6 with two sessions daily, and on special occasions evening meetings may be held.

ACTORS IN HOSPITAL

CHICAGO, Ill., Aug. 1.—The following patients are reported to be recovering at the American Theatrical Hospital: Patricia Burke, Ruth Barber, Bill Brown, Mabel Sampson, Enrico Shordi, Harry Foy of Clark and Foy, Jake Vornikoff, Alice Allen, Jean Gibbons, Harry Rose, Olive Ray, Stello, Olga Hanson, Laura Negille, Olga B. Woods and Jackie Burke.

BLUE AND SHULMAN SPLIT

Jack Blue has split with Harry Shulman, with whom he has been producing acts and revues made up of children. Their most recent production is "Jack Blue's Juvenile Follies Revue," which is playing at Rendezvous Park, Atlantic City.

Blue is putting together a new revue made up of about twenty children which he will call "Jack Blue's New Show." Eddie Madden is writing the book and Blue will produce it.

He is also giving lessons in International Step Dancing to members of the American National Dancing Association at their normal school and will continue these at their convention, which is to be held at the Hotel Astor next week. The third week in August he will give similar lessons to the normal school of the American Society of Dancing Masters.

FILM STARS HEAD BILLS

CHICAGO, Ill., Aug. 1.—Chicago this week must depend upon movie stars as the headliners of the majority of its vaudeville programs. At the Majestic Theatre Francis X. Bushman and Beverley Bayne hold forth; at McVickers Ben Turpin, the film comic, has the honors and at the State Lake Carlyle Blackwell in "Eight, Six Four" is the feature. The Rialto Theatre, the only remaining vaudeville house, depends solely upon a bill composed of all vaudeville artists.

DAVE ROSE WITH WEBSTER CO.

CHICAGO, Ill., Aug. 1.—Dave Rose, who is to be interested in the formation of the George H. Webster Vaudeville Circuit of the Northwest, departed for Minneapolis Sunday afternoon to assist Webster. The new circuit announces that it is prepared to offer acts ten consecutive weeks throughout northwest territory. It later plans to branch eastward toward Chicago. The new Webster venture has no connection with the present Webster Vaudeville Circuit of Chicago.

Vic Lauria is rehearsing a new novelty act in which he expects to open on the Keith time next week.

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JABBERWOCKY
by KENDIS & BROCKMAN, BROWN, EASTWOOD AND WESLYN
"Down in funny Jabberwacky town
Down where everything is upside down"
(from "Alice in Wonderland")
M. WITMARK & SONS - NEW YORK

ORCHESTRA NEWS

SAYS PLAYERS "AD LIB" TOO MUCH

Tim Brymn, member of the board of directors of the Cleft Club, a well-known colored musicians' organization, delivered a lecture last Friday at the club to more than 500 musicians and made a plea for the different orchestras to follow their orchestrations more closely and not try so much of the "ad lib" stuff.

Mr. Brymn said that there was a growing tendency on the part of the musicians to make different breaks, discords and other things which made a lot of noise, and so jumbled up the melody until it was almost impossible to recognize it. White musicians excelled the colored in many instances because they were willing to supply novelty music and let it be done by the publisher's arranger, who knew how to do it. "If you find it necessary to improve on an orchestration," Brymn told them, "have it done on paper so that the improved way of playing will be uniform and always the same."

A half dozen bands were at the club rehearsing at the time, and Mr. Brymn asked them to play "Stop and Listen Awhile," which he and Wolfe Gilbert had written. No two bands played it alike. He then led one of the bands himself, giving an illustration of how he thought it should be played. He closed his address warning his hearers that white musicians would continue to outplay them if they weren't careful to play with a little more regularity and pass up the tendency to play "ad lib" too often.

BEZANSON AT MISSOULI

George Ray Bezanson and his "Melody Phiends," a seven piece combination, has taken the northwest by storm with their original manner of playing novelty music. They are now in Missouli, Montana, "knocking 'em dead" with their dance and concert music which is a new one on the folks in that neighborhood.

CONWAY'S BAND FOR EXPO.

SPRINGFIELD, Mass., Aug. 1.—Patrick Conway's Concert Band will play at the Eastern States Exposition here September 18 to 24.

With the band will be several Grand Opera singers who will give well known oratorios and classical selections.

BOOKS STODDARD'S ORCHESTRA

"Stoddard's Orchestra" has been booked exclusively by the Fifth Avenue Entertainment Company for the past three years and will continue under their direction. It was published that the orchestra was being booked by another firm.

LANNIN TO LIVE IN NEW YORK

Joe Lannin, of Philadelphia, has transferred his residence to New York, having taken charge of both orchestras at the Rosemont Dancing Academy in Brooklyn. Joe comes of a family of five brothers, all musicians.

SANDERS AT PRE-CATELAN

Ben Sanders and his original Syncopators, formerly of the Castle Inn, are now at the Pre-Catelan, where his five-piece combination is supplying dance music as well as concert numbers.

KNECHT ON VACATION

Joseph Knecht, musical director at the Waldorf-Astoria Hotel, left this week for a vacation. Louis Heidelberg will conduct the orchestra until Mr. Knecht returns.

LANIN ON VACATION

Sam Lanin, general musical director of the Roseland Dancing Palace, left for the mountains up the state on a three week vacation trip.

ECKLES IS JOLSON GUEST

Eddy Eckles, musical director at the Ambassador Hotel, Los Angeles, Cal., is in New York as a guest of Al Jolson.

"TRAVELING TEN" AT SHELBURNE

William R. Palermo's "Traveling Ten," after a successful run through the South and Middle West, are now at the Hotel Shelburne, Brighton Beach, stepping into the shoes of Arthur Lang, and will do their best for the dancing clientelle of the hotel.

Mr. Palermo began his career in the musical world nearly twenty years ago with the International Five at the Lorraine, Paris. On this side of the pond he has organized and conducted orchestras, playing at many prominent resorts and restaurants, as well as the combination he now leads, which has a reputation for playing stuff in their own way.

CARR'S BAND AT PELHAM HEATH

Jimmie Carr's Orchestra, which was last seen with Marion Harris in vaudeville, opened last week for a summer's engagement at the Pelham Heath Inn, following Al Jocker's Orchestra, which closed there, to accept an engagement at Blossom Heath Inn.

Carr's Orchestra is featuring Randy Bigelow, the cornetist. Others in the combination are Billy Madden, drums; Walter Van Zinn, piano; Louis De Crescent, banjo; Sylvan Soloman, saxophone, and George Wilde, trombone.

EMPIRE FIVE IN VILLAGE

Empire State Novelty Five, with Charles N. Steffens as leader, in addition to playing at social functions, have a Greenwich Village circuit, playing at several different places during the week. Their method of arranging numbers in medley form to suit themselves is making a hit, and they are popularly known as the "Troubadours of Greenwich Village."

"THE NIGHT CAP" IS READY

A dress rehearsal of "The Night Cap," by Max Marcin and Guy Bolton, was given on Saturday night at the Thirty-ninth Street Theatre and witnessed by a large number of friends of the producers and authors. The piece opens in New York at the Thirty-ninth on August 15.

It is to play in a number of nearby towns this week and next.

LAKE HAS THREE

Mike L. Lake, the well-known arranger, has now under his management the "Great Lake's Orchestra," the "Great Lake's Military Octette" and "Lakesonian Wood and Ensemble Orchestra."

The members have been former Sousa and Victor Herbert soloists and include Charles Randall, George Lucas, Burt Smith and Roy Haines.

OPEN SOUTHERN OFFICE

The Kendrick-Gelder Orchestra firm, of Springfield, Mass., has established a southern headquarters in Norfolk, Va. Their combination, which has quite a reputation throughout New England, has gone to the Pine Grove Spring Hotel, a fashionable resort in the White Mountains. Le Roy Jarrett is the leader.

"ORESTE" BOOKING

"Oreste," who has held sway for many years as the musical director of the Garden Restaurant, one of the old original landmark cabarets, has opened an office in the Candler building, where he is doing an orchestra booking business.

LOU LEVICK AT THE LORRAINE

Lou Levick is the new musical director at the Lorraine Hotel, at Edgemere, L. I. Mr. Levick's orchestra makes records for the United States Record in their spare time.

WHITEMAN RETURNS TO PALAIS ROYAL

Paul Whiteman's Orchestra reopened at the Palais Royal last Thursday night when that place opened the new Japanese Garden, a new feature of the place.

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IN VAUDEVILLE IRENE FISHER at the Piano

HARRY GILBERT CHARACTER SNAP SHOTS
Direction—U. B. O., Fred De Bondy, Marinelli Office—Loew, Jack Potsdam

Wm. Cahill
THE MAN FROM IRELAND Direction—HARRY SHEA

LOOK FOR
BILLY **DUNHAM & O'MALLEY'S** GRACE
NEW ACT

THREE CLIFFORDS
RUTH CHERRY—SARAH VENABLE—HARRY CLIFFORD BOOKED SOLID LOEW CIRCUIT

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SHUBERT NEW ADVANCED VAUDEVILLE
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AUGUST 25 IS FILM DAY

Eleven motion picture producing and distributing companies have designated August 25 as Motion Picture Day. Free screen service will be given to all exhibitors who contribute 50 per cent of their receipts on that day to a general fund. The fund has two purposes—to finance co-operative work for the protection of the industry, and to contribute to charities and humanitarian relief organizations, thus avoiding solicitations in motion picture theatres.

Each State will have a motion picture protective committee of twelve members—nine exhibitors and three exchange men representing the producers and distributors. The State committees will collect the funds raised, keeping two-thirds of the total and sending the remainder to the motion picture protective committee in New York, which is composed of producers and distributors.

The Motion Picture Day plan was agreed upon last Thursday at a New York meeting of the general managers and sales managers of leading screen organizations. Those who attended were Edward M. Saunders, general sales manager of Metro; Morris Kohn, president of Realart; Charles B. Rogers, general manager of Robertson Cole; Sam E. Morris, general manager of Selznick; Henry Ginsberg, general sales manager of Educational Film Exchanges; J. H. Siedelman, assistant general manager of Associated Producers; Gabriel Hess, vice-president of Goldwyn; H. B. Ballance, general sales manager of Famous Players-Lasky and Charles C. Pettijohn, who originated the idea. A special general managers' committee was organized, with Mr. Saunders as chairman.

Other companies which have endorsed the plan and are instructing their branch managers to set the campaign in motion in their territories are Associated First National Pictures, Inc., Fox Film Corporation and Triangle Distributing Corporation.

The funds raised will be turned over to the State committees. Two-thirds will be retained under control of the exhibitors in the State committees, and one-third will be sent to the motion picture protective committee in New York, composed of producers and exhibitors.

Exchange representatives have been advised to arrange meetings with prominent exhibitors, forming joint working committees. The Associated Motion Picture Advertisers will be requested to co-operate in exploitation of Motion Picture Day, and publicity and exploitation men will be asked by Mr. Saunders to boom the plan.

Exhibitors will be urged to give extra performances, and to enlist co-operation of local Red Cross, Y. M. C. A., Salvation Army and other relief organizations in obtaining large attendance, so that the fund from which such organizations may subsequently get assistance will be as large as possible.

In cases where the motion picture to be exhibited has been paid for in advance, credit memorandums for Motion Picture Day rentals will be issued to the exhibitors.

TOM ROONEY'S MOTHER DEAD

Tom Rooney's mother, Mary Ryan, died last week at Boston from cancer of the stomach. She was 54 years of age.

DILLINGHAM TO DO FOURTEEN

Charles Dillingham will present seven successes of the London season this coming year, as a result of the arrangements made by his manager, Fred G. Latham, who returned to New York last week after a four day stay in London. Together with the other productions to be presented by Dillingham these will bring the total up to fourteen for the coming season.

Latham also completed arrangements for the appearance here of Gladys Cooper, the popular English actress, who will in all probability appear in the musical version of Fred de Gresac's play, "The Marriage of Kitty." The musical score is the work of Victor Herbert.

Among the plays brought back by Latham are: "Bulldog Drummond," "A Bill of Divorcement," "Out to Win," "Brown Sugar," "Old Jig" and a musical version of "The Charm School."

JAMES ENGAGING PLAYERS

Stanley James, who has the Auditorium in Malden, Mass., and the Park in Manchester, N. H., both of which houses play stock, will be in New York this week to look over material and players for the coming season. He has already engaged Ione McGrane to be the leading woman at Malden, I. Irving White to play character parts, Charley Compton, Dillon Deasey, and June Mathews, ingenue. Harry McKee goes back as director of the company and Joe Theyer will be general business manager.

DILLINGHAM SETTLES SUIT

Charles B. Dillingham has settled out of court with Anton F. Scibillia, who sued him alleging that Dillingham had induced the Louisiana Jug Band, who were under contract with him to break their agreement and work for Dillingham in "The Night Boat."

Scibillia, who produced "Fifty-fifty" last year, was represented by Harry Saks Hechheimer.

"HONEYDEW" FOR CHICAGO

"Honeydew," which played an extended New York engagement under the management of Joe Weber at the Casino Theatre, will reopen in Chicago, September 18th.

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INGENUE **PAULINE ANDERSON**
With
Jean Bedini's
Peek-a-Boo

JERRY TANEAN
Comedy, Musical Singing and Talking.
Direction—NAT SOBEL

FILM FLASHES

Rudolph Valentino and Agnes Ayres will be seen in "The Sheik."

Frank Mayo has completed "The Reverend Meddler" for Universal.

Victor Herrman will direct Jackie Coogan in his next production.

Eva Novak is to be Tom Mix's leading lady in his new picture "Trailin'."

Carmel Myers has been signed to do a fifteen-episode serial for Vitagraph.

W. Christy Cabanne's next production for R-C pictures will be "The Barricade."

Kathleen Clifford is recovering from a nervous breakdown at Long Beach, Calif.

Rex Ingraham has begun work on the filming of "Turn to the Right" for Metro.

"Greater Than Love" will be Louise Glaum's next feature for Associated producers.

Claire Windsor has been signed to support Frank Mayo in "Dr. Jim," by Universal.

Constance Binney is now in Los Angeles and will begin work at the Realart studios shortly.

Seena Owen is to be featured in "Sisters," a new production of the Cosmopolitan.

"Remorseless Love," with Elaine Hammerstein, will be released by Selznick on August 10th.

Theda Bara is now thirty-one years old. Her husband, Charles J. Brabin, the Fox director, is forty.

Mlle. Narcita, a Spanish motion picture star, is now in America studying motion picture methods here.

Maxwell Karger is to direct Alice Lake in the star's next Metro picture. It is to be called "The Golden Gift."

Mary Miles Minter's first picture which she will make on her return from abroad, will be "Tillie, the Mennonite Maid."

Al Christie returned to the Coast last week, and is getting a new working staff for the Sunset Boulevard Studios.

"Up the Road With Sallie," William D. Taylor's picture starring Constance Talmadge, is being reissued by Selznick.

Martin Johnson, who recently returned with films of the South Sea Isles, has left for South Africa, where he will film jungle life.

Joe Merrick, who for the past two years has been general manager for Robertson-Cole corporation, has resigned from that firm.

Miss Carol Warren, formerly with Metro, and with Famous Players-Lasky, has been added to the scenario staff of Robertson-Cole.

William D. Taylor will start work at the Famous Players-Lasky studios this week, having returned from a trip to Europe last week.

J. Warren Kerrigan will return to motion pictures after an absence of two years, under the direction of the Fred B. Warren Corp.

Charles Richman, film star, is to be seen in the cast of "Drifting," in which Alice Brady will be starred on the speaking stage.

Trixie Friganza, the musical comedy and vaudeville star, may go into pictures at the expiration of her present stage contracts.

Sada Cowan, author of Clara Kimball Young's recent photoplays, has departed for a year's tour of the Orient with her mother.

Jack Mulhall has been engaged to play in the Metro production "The Fourteenth Lover." Viola Dana is the star of the picture.

David Smith, director for Vitagraph, has taken his company to the North, where exteriors for the "Flower of the North" will be taken.

Elaine Hammerstein has returned from her vacation and is now working on "The Way of a Maid" at the Fort Lee studios for Selznick.

William H. Tooker is completing work in the leading part of "Peacock Alley," which is being produced by the Tiffany Film Corporation.

Phyllis Haver, comedienne with the Mack Sennett comedies, has been re-engaged for the Sennett films under a two year contract.

George Fitzmaurice and Ouida Bergere sailed for England last week, where they will film "Three Live Ghosts" for Famous Players-Lasky.

Beth Brown, a member of the Cinema Composers Club of Columbia University, has been appointed editor of the C. I. Chester productions.

Eugene O'Brien, Selznick star, has just completed another film for that organization. It is entitled "Clay Dollars" and is by Lewis Allen Brown.

Richard Tucker, who was in charge of all the theatres in Nauheim with the army of occupation, appears in the film version of "A Voice in the Dark."

Bay City, Mich., handed a wallop to the Blue Laws last week by repealing the city ordinance barring Sunday motion pictures, baseball games and soda fountains.

Margie Daw has been engaged to play the lead in the new picture "Fifty Candles." The piece is from a short story of the same name by Earl Derr Biggers.

All of the settings for "Theodora," the Italian film which will be released by Goldwyn in the Fall, were designed by the architect who helped design the Vatican.

The supporting cast for Charles Ray in "Gas, Oil and Water," will be Charlotte Pierce, Otto Hoffman, Robert Gray, William Carroll, Bert Offord and Dick Sutherland.

"Miss Lulu Bett" has been purchased for screen production by the Famous Players-Lasky Corp., who are said to have paid one of the highest prices ever paid for a story.

Allen Hollubar and Dorothy Phillips have been signed as director and star of the "Exploitation Films Company," a newly formed producing organization of San Francisco.

The Criterion, the newest motion picture house in Boston, which is situated at Roxbury Crossing, will be opened in a few weeks. The first attraction will be "The Old Nest."

Charles E. Evans, of Evans and Hoey, is making his debut in motion pictures in Oliver Morosco's production of "Slippy McGee," with which he appeared on the legitimate stage.

Louis Gottschalk, who is writing the musical score for Douglas Fairbanks' "Three Musketeers," is also preparing a special music setting for Mary Pickford's "Little Lord Fauntleroy."

John Emerson and Anita Loos have gone to their country place at Bayside, Long Island, to cut and assemble the recently filmed photoplay of Constance Talmadge in "Good for Nothing."

Claude Gillingwater, Joseph Dowling, James Marcus, Kate Price and Fred Malatesta are supporting Mary Pickford in "Little Lord Fauntleroy," now in the process of preparation at the Brunton studio in Los Angeles.

The current number of the National Motion Picture League's bulletin recommends "A Heart to Let" with Justine Johnson (Realart) and "Coincidence," with June Walker (Metro).

The Okla Theatre, in Bartlesville, Oklahoma, has inaugurated a policy of charging admission prices of ten cents a head, be it young or old. The policy is said to have proven very successful.

The United States Moving Pictures Corporation announces that work will be shortly begun on the production of a film tentatively "The Immortal Flame," under the direction of Joseph Levering.

The Sonora Film Corp., which released "Tradition," originally shown at the Hippodrome in New York, have announced a new European feature to be released shortly, with a cast headed by an American star.

As part of the programme for the entertainment of those attending the American Bankers Association's convention in Los Angeles from October 3 to 7, tours of the various motion picture studios will be held.

Work has been started on the construction of Sid Grauman's Metropolitan Theatre in Los Angeles, which is to be ready for opening by January. It will seat 4,000, and will have a complete cost of $3,000,000.

Pioneer will release in September the following films: "Indiscretion," with Florence Reed; "Beyond the Crossroads," "The Hope Diamond Mystery," "Wise Husbands" with Gail Kane, and "Out of the Dust."

Charles H. Wise who has been associated with George Spragg and Ben L. Morris in the motion picture business at Bellaire, Ohio, for the past twelve years, has disposed of his interests in the Spragg Amusement Co. to his partners.

Ralph Block, editor of the scenario and research department of Goldwyn Pictures Corporation, with offices in New York left on July 19th for a brief visit to the Goldwyn studios at Culver City, Cal. This is the second trip to the coast made by Mr. Block since his appointment as scenario editor.

The Independent Producers and Distributers have engaged Nathan Burkhan to draft a bill for introduction in Congress, by means of which it will be made a penal offense for any person to offer for sale, distribute or exhibit a film in any territory for which he has not secured the rights. It is intended to use the bill as a means of stopping the increasing piracy in films.

Moving pictures are the latest aid in the teaching of surgery in the Berlin university. While the instructor is operating in the amphitheatre an enlarged picture of a similar operation is shown on a screen above his head.

The invention of Dr. Alexander von Rothe, a professor in the Berlin university, has been approved by the Ministry of Education, which is supporting the installation of six more cameras in the operating rooms of Berlin clinics.

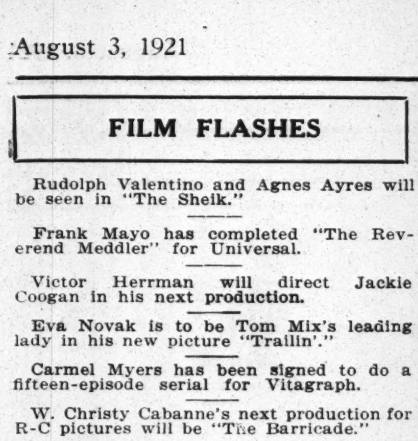
Melville Shauer, manager of the advertising accessories department, Famous Players-Lasky Corporation, arrived in Los Angeles last week from the home office of the company in New York. Mr. Shauer is on a trip among the western exchanges and spent several hours in viewing the Lasky studio in company with O. V. Traggardh, Los Angeles exchange manager. He was impressed by the magnitude of the plant and enjoyed meeting many Paramount celebrities.

Among the first theatres to sign agreements to co-operate with the National Picture Day Committee in the matter of establishing August 25, 1921, as "Motion Picture Day" throughout the United States, were the Rivoli, Rialto and Criterion of New York city, all of which are among America's foremost photoplay houses. The management of these theatres, together with hundreds of other exhibitors the nation over, have pledged themselves to co-operate with the National committee in making Motion Picture Day an unqualified success.

Herman F. Jans, the president of the Jans Pictures, Inc., advises that he has just concluded a deal with the Pioneer Film Corporation of New York in which the Pioneer has purchased for the territory embraced in Missouri and Kansas, the Jans specials entitled "Madonnas and Men," "Love Without Question," "Woman's Business" and "Wings of Pride," and also for the territory embraced in California, Nevada and Arizona, "Love Without Question," "Woman's Business" and "Wings of Pride." Mr. Jans feels very well satisfied in having made the deal for these pictures with a firm which he is certain will give them the proper exploitation.

RED PROPAGANDA IN FILMS

Red propaganda films are being shown all over the country, according to information given to the Philadelphia Chamber of Commerce by the Committee on American Ideals of the Chamber of Commerce of the United States. A number of war pictures which show war-time atrocities, blowing up of bridges and factories, are being used, according to the information given, which are changed so as to show that these things were done by governmental agencies who placed the blame for them on innocent persons.



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1658 BROADWAY NEW YORK

NEW ACTS

PORTER J. WHITE & CO.

Theatre—*Proctor's Fifth Avenue.*
Style—*Dramatic sketch.*
Time—*Fourteen minutes.*
Setting—*"Three."*

In the playing of "The Visitor," which was presented by Porter J. White, the first point that seemed to impress itself upon the reviewer was the evenness and adequacy of the cast, each of the three persons employed being capable, even though the maid had but a "bit."

The scene is laid in the home of a prosecuting attorney whose wife has left for Benton Springs, the locale of the murder of her husband's best friend, Teddy Remsen.

The attorney tells the maid he doesn't wish to be disturbed for the evening as he has work to do. He swears he will avenge the murder of his best friend and in the prosecution "Trapper," the man accused of the murder, will send him to the electric chair.

A visitor arrives and the attorney reluctantly gives the maid orders to send him in.

The visitor, Porter J. White, appears in the role of a down-and-out wreck, admits he is the murderer of Remsen, and is induced by the prosecuting attorney to rehearse the story that would be told to the judge and jury, were he to be put on the stand.

Apparently unknown to the self confessed murderer, the attorney hides the maid behind a screen.

In the rehearsal of the story it finally becomes apparent that the "Visitor" has murdered Remsen to save a woman's honor, and that the woman is none other than the district attorney's wife.

The attorney, heart broken over the disclosures, says that he will admit that he is the murderer himself and plead the unwritten law as his defense, and that no judge or jury will convict any man upon the proof of the circumstances related.

It is then that the "Visitor" admits that he has lied, that he is in reality the counsel for the defense, and that he will use the plea of the unwritten law upon the morrow, when Jim Trapper, the accused, is brought up for trial.

The prosecuting attorney was excellent in the part, never over acting and White, showing fine dramatic repression, was particularly good at the climax, not ranting as many a less seasoned actor might have done, but holding the audience tense as he dropped his voice to well modulated tones, and delivered the "Tag" in a manner remindful of William Gillette in "Secret Service."

Technically the sketch is free from the many faults that mark the majority of sketches seen in vaudeville and has been carefully written and well thought out. Considerably above the average of sketches in vaudeville and much better than several previous offerings presented by White in the past; distinctly big time.—H. W. M.

HERMAN AND SHIRLEY

Theatre—*Jefferson.*
Style—*Contortionistic dancing.*
Time—*Twelve minutes.*
Setting—*"Three."*

Herman formerly did the contortion work and skeleton dance at the New York Hippodrome and has been seen in the act he is now doing before, but never reviewed in these columns as a new act.

Assisted by Miss Shirley, the act opens with a large skull head, apparently a tobacco jar atop a table, dialogue referring to "Jack's pipe," which the girl apparently fills from the supposed jar.

After the girl exits the head moves, and Herman, with a very clever make-up and skeleton suit, does a dance and some excellent contortion work, getting hands on individual tricks, and deserving them. A split between two chairs was quite well done, as was also the dance steps while doing a "bridge."

By some coincidence of Fate a thunderstorm furnished good effects for the mysterious skeleton business, the thunder peals seemingly being timed to exactly the right spot.

The act is big time and could hold a spot in the two-a-day nicely.

H. W. M.

NELSON AND MADISON

Theatre—*Proctor's 58th Street.*
Style—*"A Rube and a Ruby."*
Time—*Fourteen minutes.*
Setting—*In "one."*

The man of this team appears in a telegraph uniform, using a "Rube" make-up somewhat resembling Macy, of Lydell and Macy. His character throughout the act also bears a resemblance to the work of the other.

The girl starts the act with a song, which she sings in a manner that can't be heard above the orchestra, is interrupted, and several times later during the act starts the same song in the same manner with the same result.

The talk is the customary style of the "Old Rube" character, telling about how wild a character he is, etc. Incidentally, this Rube uses the Hawaiian steel guitar, and plays the instrument well.

The material is small timey, but for the three-a-day will serve its purpose. The act drags in spots, which, with the injection of better material, will be speeded up.

G. J. H.

SOTHERN CLEARS CONTROVERSY

At the court martial of Captain Beverly Grayson Chew, accused of forgery, desertion and other offenses, held on Governor's Island last week, Jean Sothern, vaudeville and motion picture actress, cleared up the controversy over names, which arose from the fact that Mrs. Marjorie B. Chew, wife of the accused, appeared in motion pictures under the name of Jean H. Sothern.

Miss Sothern testified that it was she, not the captain's wife, who appeared with Theda Bara in "The Two Orphans," and starred in "The Mysteries of Myra." According to a witness, the captain's wife had claimed that she appeared in those films.

O'KEEFE AT CASTLE INN

Leo O'Keefe is now playing with Harry Lewis' Jazz Band at the Castle Inn, New York City.

BUSTANOBYS INC. BANKRUPT

An involuntary petition in bankruptcy was entered last week in the United States District Court against Louis Bustanoby, Inc., owners of the Cafe des Beaux Arts, No. 80 West Fortieth Street, well known as a rendezvous of the members of the profession.

Prohibition and the subsequent passing of the Mullin-Gage act was declared to be the cause of the financial difficulties of the famous restaurant by André Bustanoby, owner of the restaurant.

The concern will be reorganized, according to report, so that it will be enabled to continue in business under the present conditions.

One of the principal features of the Cafe des Beaux Arts was the ladies' bar at which only the members of the gentler sex could pay for refreshments, although accompanied by a male escort. This bar was exceedingly popular with the patrons of the cafe during the pre-prohibition days.

The petitioning creditors are: H. Johnson, with a claim of $121; A. Rapp, $250, and H. Greenstein, $250. George W. Martin was named receiver by Justice Learned Hand. The liabilities are estimated at over $30,000, according to Johnson's petition, while the assets are said to be of doubtful value.

Horace Goldin is featured at Keith's Boston theatre this week and is presenting "Cutting a Lady in Half."

B'WAY HOUSES LOWER PRICES

The majority of the new plays for the coming season will be priced at the prewar scale of $2.50 top for dramatic productions and $3.00 for the better grade of musical plays. The two productions which opened last week, "The Skylark" and "The Teaser," set their scale at the top price of $2.50. "Getting Gertie's Garter," which opened on Monday at the Republic Theatre is set at $3.00, but four productions which will open this month have announced that they will be priced at $2.50.

Most of the shows at present running are priced at $2.50, with the exception of the long-run hits, and the big musical shows, such as the Ziegfeld "Follies" which is getting $5.00 for orchestra seats "Sally," priced at $3.50 during the week, with a $4.00 top on Saturday night, and "George White's Scandals" with the same scale as "Sally."

Sam H. Harris has stated that $2.50 will be the high mark for seats at all of his productions excepting the forthcoming musical show at the new Music Box Theatre which will be scaled at a $4 top.

Charles Frohman, Inc., will charge $2.50 for the best seats at the Empire when Otis Skinner opens in "Blood and Sand." David Belasco and the Selwyns will also adopt the $2.50 standard.

Charles Dillingham will charge $2.50 for seats at the coming openings of "Two Blocks Away," and "A Wise Child," but will charge $3.00 for his musical shows.

"The Last Waltz," the big Shubert show at the Century is getting $2.50 top excepting on Saturdays when $3.00 is charged. The Shuberts assert that they will price all of their future productions at this rate.

The fifty per cent cut in admission prices at the Hippodrome for its new show is a drop back to prices which were charged four years ago.

CALLAHAN ASKS INJUNCTION

The Andrew J. Callahan Productions, a motion picture firm of Chicago, applied in the Supreme Court this week, through Attorney Louis Frohlich of the law offices of Nathan Burkan, for an injunction restraining the Federated Exchanges of America, Inc., of 220 West Forty-second street, from releasing the three pictures made by the plaintiff concern in which Bessie Love is starred and also compelling them to return all the prints and other effects of the three pictures to the producing concern.

According to Attorney Frohlich, these three pictures represent an investment in producing them of $230,000, although all the Andrew J. Callahan Productions have received so far is $90,000. The Federated Exchanges have never given the producers any statements of the earnings of the pictures, which were contracted for on a percentage basis, although the first of the features was released last October, said Frohlich.

The Callahan Productions claim that the films have not been properly handled so that the maximum amount of bookings could be had, but, on the other hand, have been released and sold in a desultory, inefficient manner.

The papers in the action are returnable this Friday in the Supreme Court.

BIG PAGEANT FOR CHICAGO

CHICAGO, Ill., July 31.—The greatest "Pageant of Fashion" ever held in this country will be given in connection with the Pageant of Progress Exhibition.

Arrangements have been completed by the Chicago Garment Manufacturers and Associated Furriers to display their choicest models in the show.

Will J. Harris, of the Western Vaudeville Managers' Association, has been engaged as producer of the pageant, which will cost about $25,000 to stage, while the cost of the garments to be shown will run into millions of dollars. The fashion pageant will be presented in the Auditorium on the recreation end of the pier. The performance will run from 8 to 10.30.

MAX LEBEGOTT, New York City, 229 West 34th St. Experienced PIANO LEADER. At liberty for show or Vaudeville Act.

"BUTTERFLY GIRL" DENIES CHARGE

Madelaine Dever, known to the stage as Madrienne La Barre, a former "butterfly girl" in the "Ziegfeld Follies," who was named as correspondent in the divorce action brought against Philip M. Shaw, a wealthy broker and banker of this city, refused, when interviewed at her home, No. 45 Mason street, Somerville, Mass., to admit or deny her friendship with Mr. Shaw, but did deny emphatically that she had ever been guilty of improper conduct with Mr. Shaw or that he ever paid the hotel bills for herself and her mother. She also denied the charge made by Mrs. Shaw that the banker had bought for her many lavish presents. In her papers Mrs. Shaw charges that the couple were guilty of the alleged improper actions at the Hotel Woodward in this city and in Somerville.

In an interview printed in an evening newspaper, Miss Dever was quoted to have said that Mr. Shaw had represented himself to her as a single man and that they had become engaged to be married. Respecting this interview, Benjamin F. Spellman, attorney for Mrs. Shaw, made the following statement:

"Mrs. Shaw and I believe the evidence clearly shows she was duped. In the affidavit of Mary Harrigan, the maid, sworn to on April 8, she states that a short time before Miss La Barre and her mother left the Woodward Hotel Miss La Barre told her she was engaged and they were to be married soon and were going to take a honeymoon trip to Europe. She studiously avoided correcting this statement in her new affidavit."

BETTY PALMER SIGNS

WILDWOOD, N. J., July 23.—Betty Palmer signed and mailed her contracts today to Peck and Jennings for the soubrette role in their "Jazz Babies" this season.

DEATHS

HAWARD S. HALL, who had appeared in Thomas Dixon's "A Man of the People," and who toured the Keith and Orpheum Circuits in a vaudeville version of the piece, in which he portrayed Abraham Lincoln, died at his home in Long Beach, California, on Monday, July 25th.

WILLIAM CHESTER, whose right name was William Dodds, died at the St. John's Hospital, Long Island, on July 28th. Chester, who was known throughout the world as a fancier and trainer of dogs, was the originator of the posing dog act, which he first presented in 1876. His father, too, was a famous dog trainer. He is survived by his widow, Mrs. Minnie Chester.

BENA HOFFMAN, who appeared in support of Weber and Fields, and many other noted stage celebrities as a featured dancer, was killed last week in an automobile accident in the Berkshire Hills, where she was going for a vacation. Miss Hoffman, who was 38 years of age, had retired from the stage and opened a dancing studio in 57th street.

DORIS WOOLREDGE, whose right name was Kraker, died recently in San Francisco, following an operation for appendicitis. She was a native of the city, and had appeared in stock there for many seasons. She was 31 years of age, and is survived by her mother, Marie Kraker, and a brother, Leo Kraker.

JIMMY HORTON, a well known straight man in burlesque, died at his home, 14 South Portland avenue, Brooklyn, July 31. Horton was the straight man for the Rose Sydell London Belles last season. Death came suddenly following a coughing spell.

Attractions at City Theatres

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50. ETHEL BARRYMORE, Mrs. E. Hathaway Turnbull, Jay Velie, Kramer & Boyle, Harry J. Conley, FRADKIN & MISS JEAN TELL.

GEO. M. COHAN Theatre, B'way and 43d St. Evs. 8.15; Mats. Wed. & Sat. A. L. ERLANGER Presents The New Musical Comedy "TWO LITTLE GIRLS IN BLUE"

FOX AGAINST FILM DUTY

William Fox, president of the Fox Film Corporation, in a recent statement makes the position of his organization clear as to the duty imposed on foreign films.

"The imposition of a duty on foreign films entering the American market has caused extreme dissatisfaction in the minds of the better producers of the United States.

"An erroneous impression has gone forth that this tariff has been requested by the American producers of motion picture films, and we wish immediately to go forward with an absolute disclaimor of any participation on the part of this company in a request to the American Congress for any tariff. On the contrary, Fox Film Corporation took the emphatic stand that such a duty is entirely unnecessary and unwarranted. The production of motion pictures is not to be placed in the same category as industrial production, but rather in that of art, and we felt that the American market should be thrown open to the art of the world, whether it be painting, literature, the drama or the films.

"We welcomed the admission into the American market of the European product in the hope that that might serve as a further stimulus to better American production.

"We believe the American public should have the best motion picture productions from all countries. There should be no barrier against the brains of the world wherever they may be found serving new, interesting and entertaining pictures. By giving the exhibitor the picture productions of the world to choose from he will not only have a varied and attractive offering for his clientele, but he will also compel the best efforts of the American producer to meet the competition.

"In fact, Fox Film Corporation went so far in this matter as to cause the company's general counsel, Saul E. Rogers, to present a petition and brief to the Ways and Means Committee of the American House of Representatives, requesting that no additional tariff be placed on foreign film productions.

"The passage of this measure by the House of Representatives, however, will not terminate the question, as it must still be passed on by the United States Senate. It is our determination to continue the fight before the Senate committee and we hope to be fortunate enough to convince the Senate committee of the injustice of the passage of this measure."

OLAND FORMS FILM COMPANY

Warner Oland is to leave Pathe at the expiration of his present contract, which will be about October 1.

Under his own trade-mark Warner Oland plans to produce a series of features each year for one of the big releasing companies. These productions will be built from stories of either books or plays. A series has tentatively been decided upon which has been written by one of our best-known authors, it is said.

Mr. Oland's decision to appear in features was arrived at only after a thorough canvass of the exhibitor field to determine in what style of picture he would be most profitable to the theatre. The majority of replies have indicated that the exhibitor feels that Mr. Oland's greatest value would be in special features.

DE RECAT REVUE OPENS

CHICAGO, Ill., Aug. 1.—Emile de Recat opened his new edition of "Smiles of 1921" at Riverview Park last evening to a crowded house. The revue has been especially designed for use at the Dallas (Tex.) State Fair. Following the closing of Riverview Park on September 18 the entire musical comedy company will be moved to Texas in special cars. Fred Barnes, of the F. M. Barnes Agency, arranged the bookings. Emile de Recat will accompany the troupe.

NAZIMOVA WANTS THEATRE

Alla Nazimova, it is understood, is dickering for the theatre that Earl Carroll is building at Seventh avenue and Fiftieth street. If she gets it, as it seems likely, there will be a Nazimova season on the legitimate stage in New York.

FILM CENSORS APPOINTED

ALBANY, July 27.—After a long delay, Governor Miller today named the members of the State Motion Picture Censorship Commission organized under the Lusk-Clayton bill. While the motion picture interests and the politicians have been discussing probable appointees for some time past, and many names have been mentioned, the appointments of George H. Cobb, Joseph Levenson and Mrs. Eli T. Hosmer are a complete surprise, none of them having been considered before by the dopesters.

The State Motion Picture Censorship Commission will consist of three members each of whom is to receive $7,500 a year and is to serve four years, but the first appointees have been appointed for four, three, and one year respectively so that vacancies will not all occur in the same year. Those who will assume office on August 1 are:

George H. Cobb, of Watertown, N. Y., formerly District Attorney of Jefferson County, State Senator, at one time Acting Lieutenant-Governor, and prominent in Republican politics up State. He will serve four years.

Joseph Levenson, Republican leader of the Second Assembly District, Manhattan, wealthy book manufacturer of No. 148 Henry Street, New York City, and for years an ardent supporter of "Boss" Barnes. To serve one year.

Mrs. Eli T. Hosmer, of Buffalo, prominent club-woman, vice-chairman of the State Congress of Mothers and active in Republican politics in western New York. To serve three years.

The Lusk-Clayton law requires that, The commission review every motion picture that is exhibited in the State after August 1st. Pictures which are approved by the Commission will be licensed, the fee being $3 for each thousand feet of original film and $2 additional for each additional copy. Pictures that are "obscene, indecent, immoral, inhuman, sacrilegious, or of such character that exhibition would tend to corrupt morals or incite crime," may be refused license by the Commission. But news reels and scientific and educational films are to be exempt from the licensing provisions.

The Commission is required by law to furnish a written reason for its refusal of a license to any applicant whose film is refused such license. The applicant may then have the matter reviewed in the courts.

The Commission will meet within the next few days to arrange the appointment of deputies and inspectors and to create sub-bureaus in various parts of the State. The main office will be in Albany.

Mr. Levenson, whose term is to be one year, is to be secretary of the Commission. He issued a statement last night in which he said:

"It is the desire of Governor Miller, which will be the endeavor of the Commission, to help, and not injure, the motion picture industry. It is my belief that in the not far distant future the men in control of this industry will become the warmest friends of the censorship law."

WEBSTER HAS NEW CIRCUIT

CHICAGO, Ill., July 25.—George H. Webster, founder of the Webster Circuit of Theatres of this city, departed Saturday night for Minneapolis, where he will open offices for the new George H. Webster Vaudeville Circuit of the Northwest. Webster sold out his interests in the Webster Circuit of this city of William Diamond. The sale was consummated over a year ago. Mr. Webster announces that his new circuit will have no affiliation with the Webster Circuit of Chicago.

Webster was formerly the organizer of the northwest circuit and is popular in that territory. He announces that he will open ten of his houses on Labor Day.

GRAND OPERA IN PARK

BALTIMORE, July 22.—The Grand Opera Company which opened here in Carlin's Arena, an open air park, last Wednesday night, with "Cavaleria Rusticana," scored such a great success that John J. Carlin, owner of the park, has decided to get notable operatic stars from New York to present a three set bill the week of July 25, "Il Trovatore," "Pagliacci," and "Rigoletto" to be the attractions.

LEVY TO DISTRIBUTE GOVT. FILMS

Harry Levey announces the completion of negotiations which have been pending for some time for the release of United States Department of Agriculture films through the exchanges of the National Non-Theatrical Motion Pictures, Inc.

The Division of Films of the Department of Agriculture was originated and organized during the war by Don Carlos Ellis, who is production manager in the Levey service, and many of the films which are to be released through the National were either directed or supervised in their production by Mr. Ellis.

This library of government films contains 125 or more subjects, varying from scenics showing the grandeur of our national forests to scientific microscopic films dealing with the growth of a plant disease. The films show some of the educational work of the Bureaus of Animal Industry, Plant Industry, Entomology, Chemistry, Public Roads, Biological Survey, Markets, Farm Management, Forest Service and States Relation Service, which later covers the educational work being done by the Department of Agriculture.

The films cover a wide range, as, for example: "Wheat Harvesting," "The Care of Sheep On the Farm," "The Story of White Pine and the Control of the White Pine Blister Rust," "The Story of Cotton," "How to Build a Concrete Road," "Dust Explosions in Mills and Elevators and Their Causes."

The subject matter has been passed upon by government specialists whose work is known and recognized throughout the country. This fact makes the films particularly desirable and valuable for school use.

CANADA TO USE HEALTH FILMS

Canada is going to be healthy if motion pictures can make it so. Dr. J. W. Boudouin, Provincial Health Officer for Quebec, returned to Montreal last week after a thorough survey of the health films available in New York. He left several orders for subjects and said that these would be used as a basis for an intensive Summer campaign throughout the province. The campaign is financed by the Government.

Scouts from other provinces are on the way and the Dominion Government itself has gone into film distribution extensively and will buy American pictures besides producing on its own account.

One of the subjects being used most widely is "Our Children," made for the Children's Bureau of the U. S. Department of Labor by Carlyle Ellis and dealing with the care of babies. Another is "The High Road," a Carlyle Ellis three-reeler, made for the Women's Foundation for Health and the Y. W. C. A., and dealing in entertaining form with the physical, mental and spiritual health of women.

The Canadian Educational Film Service of Toronto is distributing these and kindred subjects in Canada, and reports that official approval is being given of all such that meet the field needs of the territory. Every encouragement is given to producers of intelligently made films that are of real social service.

HUBB AND STERNAD WITH SUN

CHICAGO, Ill., Aug. 1.—Jack Hubb, of the booking firm of Hubb & Weston, has been given a position with the Springfield offices of the Gus Sun Circuit. He will start his new duties early this month. Jake Sternad, formerly manager of the Star Theatre, of this city, has also been appointed to the Sun staff, attached to the Chicago office. His duties will consist of reviewing tabloids and miniature musical comedy attractions, which are to be used for booking on the Sun Circuit.

SEEK K. OF C. CO-OPERATION

SAN FRANCISCO, Cal., Aug. 1.—An appeal has been made to the Knights of Columbus, who are in convention here, asking them to support the "blue Sunday" movement. The appeal comes from the office of The International Reform Bureau in Washington. Sir Knight James A. Flaherty in reply said that the K. of C. could not take the appeal seriously inasmuch as it was not the policy of the organization to meddle in such affairs.

STAGE STARS AT GARDEN PARTY

On Sunday evening, July 24, a garden party was held on the lawn of the estate of Charles H. Goddard, in Great Neck, Long Island, for the benefit of the Vigilant Engine Hook and Ladder Company of that town, otherwise known as the Fire Department. It was staged by Gene Buck, with the assistance of Arthur Hopkins, Sam Harris, and Francis X. Hope, and resulted in an attendance of about 3,000, which, at $5 a ticket, netted the firemen over $15,000.

A special stage was built on the lawn for the performers, with three searchlights in the rear of the grounds being used for "spots." Two orchestras were present to supply music.

Ed. Wynn acted as "Master of Ceremonies," and in that capacity announced the artists, among which were the Fairbanks Twins, Frank Bacon, Little Miss Cameron, Mary Eaton, Margaret Namara, W. C. Fields and Co., Santley and Sawyer, Eddie Foy and Family, Broadway Jones, Raymond Hitchcock, Leon Errol, Van and Schenk, Oscar Shaw, Jim Barton, John Charles Thomas, Constance Talmadge and Pearl White and Ubey Blake.

A special song was composed for the opening number by Al. Von Tilzer and Gene Buck, being called "Oh, For the Life of a Fireman." Among those who pined vocally for this life were Earl Benham, Jack Hazzard, Ernest Truex, Donald Brian, Frank Craven, Bobby North, Arthur Hopkins, Sam Harris, Oscar Shaw, John Charles Thomas, and Ed. Flynn.

CHAUTAUQUA RECEIPTS SLUMP

Receipts on the Chautauquas throughout the country have, in common with those of the theatres, felt the slump in general business conditions. West of Chicago, where the Chautauquas are located in purely agricultural districts, receipts have fallen fifteen per cent, while in the east, where localities are not so single in their interests, they have fallen only about ten per cent. On the other hand, in the Niagara Falls and Dunkirk regions, which are largely industrial, the receipts have gone down about twenty per cent below last year because of the great degree of unemployment.

While this does not affect the theatrical world directly, the Chautauquas have within the last few years become an important minor factor in the summer employment of many performers. Especially is this true this year, with the great slump in theatrical conditions. On the Redpath Chautauqua alone, which sent out this year fifteen companies playing standard plays, most of the performers are professionals.

Contracts for Chautauquas for the next year are usually while the Chautauqua is in progress, but so far there have been many Chautaquas which have not renewed their contracts for next year in spite of the slump. From this it is probable that the number of Chautauquas will not be much smaller, if they are at all, than this year, and that the Chautauqua will again, next year, employ many performers who would ordinarily lay off during the summer.

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LETTER LIST

GENTLEMEN

Bullington, I. M.
Crackles, Billy
Clinton, Howard
Chapman & Ring
Emmett, Chas.
Frothingham, Alfred H.
Gibooney, Wm.
Hamilton, Jimmy
Hendrix, B.
Hackett, Norman
Jarrok, M.
Keller, Geo. W.
Kubeler, Chas.
Kearney, Jack
Lewis, Artie E.
La Cour, Harry
Lloyd, Richard
Lorenz, Bert
McAnallan, Joe
Minerly, Frank
Pearson, Gene
Pitnam, Geo. B.
Rice, Sam
Spirrell, G. R.
Scudder, Earl
Williams, Ralph E.
Willard, Joe F.
Walsh, Billy

LADIES

Bailey, Mrs. E.
Banks, Sadie
Burkhardt, Miss
Boyer, Mrs. Billy
Costello, Inez
Colligan, Nellie
Darley, Flo
Eastman, Babe
Fox, Josephine L.
Galloway, Katherine
Harron, May
Hussman, Verona
Leavitt, Leo S., Mrs.
Mitchell, Mrs. Wm.
Merrill, Alma
Neave, Margaret
Oakes, Katherine
Pink, Mrs. Wm.
Price, Florence
Robson, Rose
Rochon, Helen
Roberts, Nellie
Ross, Rita
Sempey, Edith
Stanley, Jake
Travers, Lillian
Tivell, Iline
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Washington, Fanny
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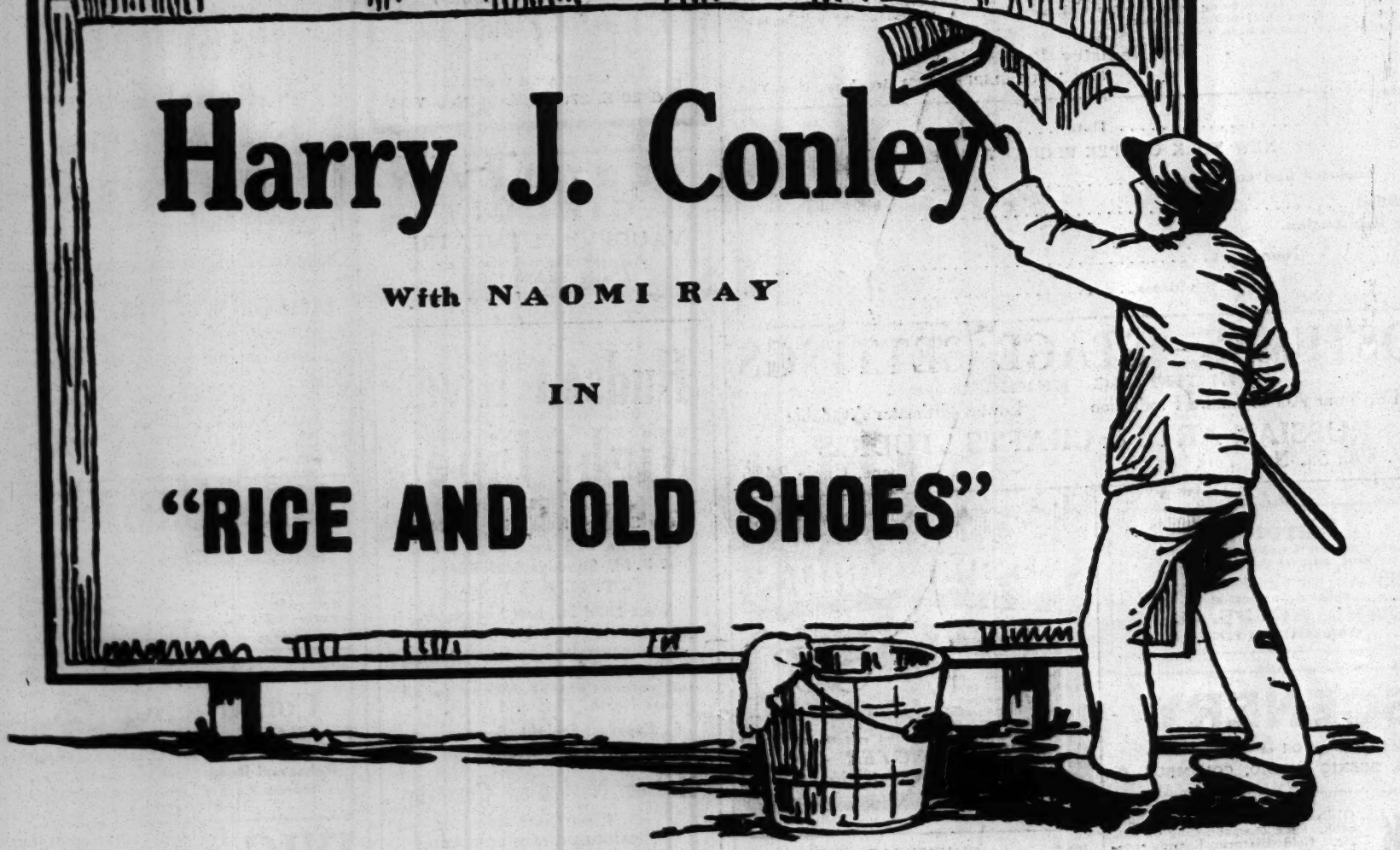
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